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Founded By *John C. Freund*

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SEASON CLOSSES AT LEWISOHN STADIUM AMID ENTHUSIASM

Vocalist Audition Winners Appear in Final Week Under van Hoogstraten—Soloists, Mina Hager, Marie Montana, George Rasely and Donald Pirnie, Are Well Received—Dunn Work of Lindbergh Flight Has Première—Series Sets New Record for Attendance—Request Program Played at Close

SETTING a new record for attendance, the most successful season in the history of the Stadium Concerts closed Tuesday evening, with a request program chosen by Willem van Hoogstraten, conductor, from more than 3500 suggestions by Stadium patrons. Beethoven's Fifth Symphony, voted the most popular in the repertoire, shared the program with the "Meistersinger" Overture of Wagner, the "1812" of Tchaikovsky and Strauss' "Blue Danube" Waltz, each a leader in the balloting of Stadium audiences. The two overtures were tied in favor, and it was decided to play both.

The summer of 1925, which until now held the record for attendance, was surpassed by the season just ended. It was estimated by the management that more than 300,000 persons attended the concerts this year, an increase of at least 50,000 above 1925, and this in spite of the fact that there were twice as many indoor performances due to inclement weather this summer. Of the fifty-six programs given, seven were played in the Great Hall of City College and two were dismissed before the intermission, owing to rain. Tuesday's concert rounded out the eight weeks of the 1927 season and ten seasons of the series.

More Symphonies Played

There were more symphonies played this year than last, forty-seven of the programs containing a symphony. In all, thirty-three different symphonies were played, several of them two or three times.

In all, seventy-three composers were represented with a total of 187 compositions, of which twenty-two had never been played before at the Stadium, one a "first time" in New York and one a world première.

American composers were well represented by Frederick S. Converse, whose "Flivver Ten Million" attracted a huge audience; James Philip Dunn, composer of "We"; George Gershwin and his two compositions, "Rhapsody in Blue" and his Concerto; C. T. Griffes and "Kubla Khan"; Victor Herbert, Allan Lincoln Langley and his waltz, "Floodtide"; Thorwald Otterström, with the "American Negro" Suite; John Powell and his Overture, "In Old Virginia"; Ernest Schelling, with "A Victory Ball"; Charles S. Skilton and "Suite Primeval"; and Deems Taylor with "Through the Looking Glass."

James Dunn's "We" was a novelty played for the first time anywhere by

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ARTHUR SHATTUCK

American Pianist, Who Will Return from an Extended Tour of Europe to Appear in Solo and Three-Piano Recitals in the United States Next Season. (See Page 20)

Repeal of Amusement Tax To Have Early Hearing By House Committee

WASHINGTON, Aug. 31.—William R. Green, chairman of the House Committee on Ways and Means, announces that hearings are to be held on the repeal of admissions taxes and other proposed changes in the revenue law during the week beginning Oct. 31.

One of the first subjects to be taken up, according to Mr. Green, will be repeal of the tax on opera, concert and amusement admissions. Representatives of these interests will be heard following the presentation of the Treasury Department's statement, which will take place on the first day of the hearings.

Both Mr. Green and Reed Smoot, chairman of the Senate Committee on Finance, are on record as favoring the repeal of all admissions levies. A definite date for the appearance of representatives of the amusement interests to urge the repeal of the tax is to be announced later.

Collections Decrease \$5,040,040

According to information available at the Bureau of Internal Revenue, Treasury Department, the tax collections on admissions to opera, concerts and other

amusements in the fiscal year ended June 30 totalled \$17,940,636. Compared with \$23,980,676 in the preceding fiscal year, ended June, 1926, this shows a decrease of \$6,040,040 in the year's returns.

The Bureau explains that the decrease in these collections is to be attributed to the increase in exemptions on admissions from fifty to seventy-five cents, provided for in the revenue law of 1926.

The admissions collections in New York in the past fiscal year totalled \$6,785,925; Illinois, \$2,029,755; Pennsylvania, \$1,556,998; California, \$1,357,746; Massachusetts, \$850,493; Michigan, \$515,937; Ohio, \$734,931; New Jersey, \$484,155; Missouri, \$435,945.

ALFRED T. MARKS.

New Work by Toch for America

Serge Koussevitzky has accepted a new work by Ernst Toch, "Comedy for Orchestra," for performance in New York, Boston and Paris in the coming season. The work has also been chosen by Wilhelm Furtwängler for his concerts in Berlin, Leipzig and Vienna.

CHICAGO MANAGER NAMES ADDITIONS TO OPERA ROSTER

Three New American Singers Engaged, According to Herbert A. Johnson, Back from Europe—Artists Are Elinor Marlo, Lucille Meusel, and Della Samoiloff—Yurieva and Swoboda Join Company to Create New Ballet—Technical Commission Returns from Survey of Opera Houses Abroad

CHICAGO, Aug. 27.—Three additional American singers have been signed for the coming season of the Chicago Civic Opera Company: Elinor Marlo, mezzo-soprano, of San Francisco; Lucille Meusel, soprano, Green Bay, Wis., and Della Samoiloff, soprano, New York City. Announcement was made last week by Herbert A. Johnson, manager of the company, that he had engaged Leone Kruse, soprano, of Petoskey, Mich.; Olga Kargau, soprano, Chicago, and Chase Baromeo, baritone, of Ann Arbor, also Americans. The addition of six native singers to the roster of the organization at one time, after a "scouting" trip of four months abroad, accentuates Mr. Johnson's statement upon his return to the United States that the American singer is assuming growing importance in grand opera.

Studied at Home

Miss Marlo is strictly a "home made" vocal product. Not only has her training been acquired entirely in this country, but likewise her experience, which has been obtained largely with the San Francisco Opera Company.

The same is true of Lucille Meusel, except that she has not yet had the advantage of stage experience except in concert and recital. Her vocal possibilities were disclosed while a student at St. Joseph's Academy in her home city and she was sent to a conservatory at Appleton and later to a Chicago school.

Della Samoiloff enjoyed the privilege of early study with her father, a former European opera tenor.

New Conductor Booked

The addition of a new assistant in the conducting staff has also been announced in William Tyroler, formerly with the Metropolitan Opera and recently identified with a Pacific Coast music conservatory.

There probably will be some further announcements of artists and singers for minor rôles, but not at the present time, according to Mr. Johnson.

"The same is true of discussion of progress of plans for the new opera house," he said. "The commission sent from Chicago to make a survey of European opera houses, consisting of Ernest R. Graham, architect; Alfred Shaw, his assistant; Charles Moor, stage director; Harry W. Beatty, technical director, and Edward H. Moore, chief electrician, has finished its labors and as fruit thereof will have many useful ideas to incorporate in the plans, especially as relates to the stage." Two of the members, Mr. Beatty and Mr. Moore, returned with Mr. Johnson. Mr. Moor has returned to

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OPERA AT RAVINIA GAINS ZEST WITH FRENCH ADDITIONS

"Louise" and Massenet's "Manon" Given First Performances of Season—Gall, Claussen, Johnson, Chamlee, Rothier and Mojica Are Prominent in Productions Under Hasselman's Baton—Repetitions Include Puccini's "Manon" and Other Works, Heard with Favorite Singers

CHICAGO, Aug. 27.—First performances this season of "Louise" and Massenet's "Manon" were major events in Ravinia's ninth week of operas and concerts. Repetitions were of Puccini's "Manon Lescaut," "Cavalleria Rusticana," "La Navarraise," "Il Trovatore," "Andrea Chenier" and "La Vida Breve."

Puccini's "Manon" was sung on Saturday night with the same cast as before: Lucrezia Bori, Ina Bourskaya, Giovanni Martinelli, Désiré Deffrère. Gennaro Papi conducted.

A program of Italian music was given by the Chicago Symphony on Sunday afternoon in honor of the Italy America Society. Eric De Lamarter conducted, and the soloists were Virgilio Lazzari, bass, and Franz Polesny, violinist.

On Sunday night "Cavalleria" and "Navarraise" were repeated. Elisabeth Rethberg and Mario Chamlee sang in the former opera; and Mme. Bourskaya, José Mojica and Léon Rothier in the latter.

"Louise" Sung with Cuts

"Louise" proved its worth on Monday night by surviving rather drastic cutting. The performance was thoroughly enjoyable, even with the Parisian street cries and other atmospheric effects omitted. The workroom scene was also deleted.

In the cast were Yvonne Gall, Julia Claussen, Edward Johnson, Mr. Rothier and Mr. Mojica. Miss Gall's *Louise* was more girlish and sympathetic than wayward; "Depuis le jour" was sung beautifully. Mr. Johnson as *Julien* sang with ardor, and presented a youthful and artistic figure. A remarkably appealing portrait was Mr. Rothier's delineation of the *Father*. Mme. Claussen was admirable as the *Mother*. Mr. Mojica was a brilliant figure as the *King of the Fools*.

Ruth Page and the ballet were attractive; and orchestra, chorus and principals combined to make the third act effective under Louis Hasselman's baton.

Two Operas Repeated

"Andrea Chenier" was repeated on Tuesday night with Mme. Rethberg, Mr. Martinelli and Giuseppe Danise in the leading rôles. Mr. Papi conducted.

"La Vida Breve" was heard again on Wednesday with Miss Bori and Mr. Mojica in the chief parts, and with Mr. Hasselman conducting.

A children's program was given by the Chicago Symphony on Thursday afternoon. Mr. De Lamarter conducted and Helen Freund sang the Doll Song from "The Tales of Hoffmann."

A Convincing "Manon"

Mr. Hasselman conducted a very satisfying performance of Massenet's "Manon" on Thursday.

Miss Gall was a convincing *Manon*. She gave a sincere and well thought-out reading of the character; and, vocally, was entirely adequate. Mr. Chamlee sang the music of *Des Grieux* with rich, resonant tone and intelligent comprehension of the text. Others who helped to make the performance move with spirit were Mr. Deffrère, Mr. Mojica, Mr. Rothier, Margery Maxwell, Gladys Swarthout, Philine Falco and George Cehanovsky.

"Il Trovatore" was repeated Friday night, with Mme. Rethberg, Mr. Martinelli, Mme. Claussen, Mario Basiola and Mr. Lazzari. Gennaro Papi conducted. FARNSWORTH WRIGHT.

International Peace Hymn Sought in Paris

PARIS, Aug. 15.—An international contest for a "Hymn of Peace" is being organized, states the *Paris Herald*. Charles-Marie Widor, perpetual secretary of the Académie des Beaux-Arts, is enthusiastic in regard to it, and his Eminence Cardinal Dubois has praised the plan and given his best wishes, according to the published report. Others approving and endorsing the idea include M. Briand, Minister of Foreign Affairs, and M. Herriot, Minister of Public Instruction. While the international jury is in process of forming, the musicians of every country may send in their compositions, with or without words. Musicians entering the contest may leave the writing of the words to any poet or author of his choice. For further details application should be made to Emile Caen Dhurner, at 7 Place Saint-Michel, Paris, the newspaper announces.

ORCHESTRAL LISTS APPLAUDED IN ZOO

Cincinnati Concerts Bring
Matinée Features as
Opera Ends

By Grace D. Goldenburg

CINCINNATI, Aug. 27.—Although the summer opera season has passed into history, the Zoo still is the center of attraction for musical folk.

Last Sunday night the summer orchestra, under William J. Kopp, gave a delightful concert. Lydia Dozier, coloratura soprano, a local singer of uncommon talent, was the soloist. She strengthened the fine impression she had made during the opera season in small rôles.

Orchestral concerts under Mr. Kopp continue to be a daily matinée feature at the Zoo. Nor is music neglected in the Fall Fashion Pageant and Show which is given in the evening. Ernest Davis, tenor, is the featured soloist.

Musical educators of Cincinnati will begin a new season of intensive work when the College of Music and the Cincinnati Conservatory begin the fall term. Public school music courses are being given special attention at both institutions. These courses, to meet State requirements, have been made more comprehensive and will cover four years leading to a degree, soon to be demanded of all music teachers in the public schools. Under the new ruling many experienced teachers will be disqualified unless they take the work specified.

Adolf Hahn, director of the College of Music, returned from his vacation in Canada this week. After consultation with William Blasi, registrar, he said the outlook was for the largest enrollment in the history of the College. Burnett C. Tuthill, general manager of the Conservatory, makes a similar report.

One of the early season activities will be a concert by the Westminster Choir of Dayton, which will appear under the local management of Minnie Tracey.

Josef Hofmann, Florence Austral and others are to appear in the concert series sponsored by the Matinée Musical Club.

Max Reinhardt to Present Season in New York

An important series of dramatic productions with music similar to the ones presented at the Salzburg Festival will be given in America this season, according to dispatches from Europe. Max Reinhardt's complete European company will be brought to New York for an eight weeks' season this fall. Costumes, scenery, properties and lighting effects will be transported across the ocean. The company will include about thirty actors from Salzburg, Vienna and Berlin. The plays will all be given in German and will include "Midsummer Night's Dream," "Danton's Death," Schiller's "Love and Intrigue" and Goldoni's "Servant of Two Masters."

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Readers Applaud Engagement of Deems Taylor and Tribute to Memory of Late John C. Freund

ANNOUNCEMENT of the engagement of Deems Taylor, composer of "The King's Henchman" and noted writer on music, as Editor of MUSICAL AMERICA, coupled with rededication of this paper to the aims and ideals of its founder, the late John C. Freund, as set forth in an editorial by Oscar Thompson in the issue of Aug. 20, has resulted in numerous letters from subscribers and patrons of music commending these two steps. The following excerpts are from letters written to Mr. Thompson by persons prominent in America's music:

I am much gratified to notice that the new powers that be on MUSICAL AMERICA have shown the good taste to perpetuate the name of your founder at the top of your front cover. John C. Freund was the grand old man of music, and labored unselfishly and enthusiastically for many years to build up MUSICAL AMERICA, the publication, and musical America, the national movement. I hope his name will remain there until we and our day are forgotten.

Allow me also to congratulate you and your associates upon the acquisition of the services and talents of Mr. Deems Taylor at the helm. If our great and good friend, the late Mr. Freund, could speak, I am sure he would choose a person of such high musical and literary attainments as Mr. Taylor has shown, to be his successor.

I wish success and longevity to MUSICAL AMERICA in all its undertakings for the future.

FORTUNE GALLO.

New York, Aug. 20.

The issue of MUSICAL AMERICA of Aug. 20 gives me a double thrill.

First, to see at last the picture of John C. Freund who with all his shortcomings was a truly remarkable man.

The second thrill was the official announcement that my old friend Deems Taylor is to be the editor of the magazine.

WM. ARMS FISHER.

Vice-President & Publishing Manager, Oliver Ditson Company
Boston, Aug. 22.

I note, with a deep sense of appreciation, your editorial on John C. Freund.

I am one of the many who believe he was entitled to the recognition now given him. It will serve to rekindle the friendship for MUSICAL AMERICA of many like myself.

All good wishes for the success of

the new regime, and with regards,
J. P. BLAKE, President,
Art Publication Society.
St. Louis, Aug. 26.

I have noted with a great deal of pleasure that Mr. Deems Taylor has been made an important member of your staff. This appointment, I feel sure, will meet with the enthusiastic approval of your readers throughout the country.

CHARLES A. SINK, President,
University School of Music.
Ann Arbor, Mich., Aug. 24.

We take this opportunity of congratulating you upon securing Mr. Deems Taylor as editor of your paper. He is sure to attract many new readers.

J. C. WILCOX,
The Denver College of Music.
Denver, Colo., Aug. 22.

I was simply thrilled this morning when I opened the Aug. 20 MUSICAL AMERICA, to see "Founded by John C. Freund," on the front and to read your splendid tribute to that great pioneer for "American music." It sounds like the beginning of a magnificent new era for the great magazine that gentleman conceived.

And to add Deems Taylor to the staff—a fearless, keen critic, and an American composer, who seems to have no equal! More power to you!

DOROTHY DEMUTH WATSON.
Washington, D. C., Aug. 19.

It is a genuine satisfaction to know that Deems Taylor is the new editor of MUSICAL AMERICA, and to have read his "Declaration of Intentions" is a real thrill. Not that MUSICAL AMERICA in the past few years has been unsatisfactory, but the knowledge that as great or greater things are to be accomplished in the future by your paper, that is the pride of your readers.

RUTH BECKER.
Bethlehem, Pa., Aug. 29.

New Artists Are Engaged for Chicago Opera Company

[Continued from page 1]

finish his interrupted vacation in Switzerland, and Messrs. Graham and Shaw stayed in Europe for further study.

To create an entirely new ballet, Mr. Johnson stated, Maria Yurieva and Vechslav Swoboda of the Moscow Theater and the Diaghileff ballet have been engaged. They have appeared jointly in Italy, France, Germany and England, and also have made appearances in this country. This department of the opera is to be enlarged and given greater opportunities during the coming season. At least two, and possibly three or four, ballet novelties are in contemplation.

Olszewska Postpones American Début Until Season of 1928

Because of the pressure of European engagements next season Maria Olszewska, soprano, has postponed her American debut engagement, originally announced for 1927, to the season of 1928-29. Concert Management Arthur Judson announces. At that time she will fulfill her engagement with the Chicago Civic Opera Company and will also go on a concert tour of some length. Mme. Olszewska will be accompanied by her husband, Emil Schipper, baritone, who was also scheduled to appear here this season.

Hinshaw-McClanahan Wedding Date Announced

LYNCHBURG, VA., Aug. 27.—Invitations have been issued for the wedding of Hester McClanahan and William Wade Hinshaw, Jr., son of the singer and operatic impresario, on Sept. 1, in this city. Mr. Hinshaw and his bride will reside in Chicago after Oct. 1.

SPRINGFIELD PLANS ORCHESTRAL SEASON

Four Concerts with Notable
Soloists Announced
for 1927-28

SPRINGFIELD, MASS., Aug. 27.—There is every indication that the Springfield Symphony Orchestra will enjoy the best season in its history next year. In response to popular demand four concerts will be given, instead of three. Arthur H. Turner will remain as conductor.

Outstanding soloists have been signed for each. On the opening night, Nov. 29, Yelley D'Aranyi, violinist, will appear. On Jan. 17, Nicolai Orloff, pianist, will be the soloist. Jean Bedetti, cellist of the Boston Symphony and Phradie Wells, Metropolitan soprano, will be the artists for the third and fourth concerts on Feb. 21 and March 20, respectively.

The Springfield organization reports an excellent financial condition. Several directors have been added to the Board, and the subscription list shows an encouraging list of new supporters. There have been fewer changes in the personnel of the orchestra than in any previous year, which will, in the opinion of the management, improve the quality of the ensemble.

James Gordon Gilkey is president of the Symphony Association and Edward H. Marsh is secretary.

Advice to young artists on making a debut in New York is succinctly given in the new issue of MUSICAL AMERICA's Guide, a compendium of valuable information.

Recapturing the Delight of Pan in Creating First Music

By BELLE CALDWELL

MODERN AMERICA has taken a leaf from the musical book of the ancients. For, 2500 years ago, the Greeks set a high value on instrumental music as a part of the regular instruction of the child. The writings of Plato and other philosophers show that it was considered a potent medium in shaping the very soul and disposition of the young. The joy of playing was perhaps keener then, when the art of music was in its first scientific formulation. The delight of Pan when he first coaxed musical sounds from a reed must have transcended the pleasure which blasé moderns feel in mastering a flute or oboe which comes to them shiny and ready-made from the factory. For in the acquisition of technic was mingled the pleasure of a new plaything. And this is the "creative" glow which the modern educational world is trying to recapture.

Players Make Instruments

Six years ago at Columbia University Mrs. Satis N. Coleman began a series of experiments with very young children, the success of which has been marked. This was nothing less than retracing the steps by which primitive peoples learned music. She calls her work "Creative Music." For not only do the young folk compose the music, which they play later, but they also make the instruments upon which they perform! Of such is the foundation of a true knowledge of music, their teacher holds.

Believing no field of learning richer in possibilities for development of creative powers than the field of music, Mrs. Coleman has proceeded to prove this in her years of research and work. She asserts that no field offers more appropriate material for children. The fact that psychologists agree as to the great importance of the influences of the first six or eight years of a child's life gave Mrs. Coleman her cue.

Upon her conviction that this is the time to form habits of musical expression, establish associations and give experiences that will make music something vital and tangible for the child, she began to build her structure of creative music with the aim of its proving a helpful resource throughout the child's life.

In her research work this experimenter has found a large amount of musical material and a variety of simple instruments suited to the capacities of children of ages ranging from as young as three to five years up to junior high school ages. More than seventy simple musical instruments, she discovered, ancient, primitive and modern, could be made and used in this work.

Emulating Primitive Folk

As with primitive peoples, the percussion instruments came first. Therefore, the first instruments made by the youngest children are drums, the materials used for making these being coconut shells, chopping bowls, large cigar boxes, butter tubs, birch bark, small kegs, tin pans, and numerous other things. Tabors, really small drums, tambourines, metal bars, rattles, bells, such as sleigh bells, Swiss bells and ordinary bells, Chinese gongs and marimbas are among the percussion instruments used, most of them being made by the very youngest children.

Next in order are the wind instruments, of which the simplest type is the Pipes of Pan. Along with the making of these, legends are told the children. They are then taken to museums to see ancient and primitive instruments and a search follows for suitable materials such as reeds, for the wind instruments.

The Japanese "fleece flower" has been found to afford the best hollow stems for the Pipes of Pan, although other hollow stemmed plants are appropriate, even corn stalks and elder branches. Among the wind instruments used by the young children are trumpets, ocarinas, Chinese teke, Egyptian ney, fifes, flutes—in all about twenty-four have been used.

Stringed instruments come last on the list as the most difficult for the children



Third Grade Children Playing in the "Creative Music" Studio on Marimbas Made by Fifth and Sixth Grade Pupils. This Work Has Been Devised by Mrs. Satis N. Coleman at Columbia University to Develop Originality in the Young



Boys at Lincoln School Making a Japanese Koto in Creative Music Work. This Instrument Has Thirteen Strings, Each with a Bridge. It Is Played with Both Hands as in Harp Playing and Is Tuned by the Bridges

to make. Among these are the harp, lyre, Chinese kin, Japanese koto, banjo, lute, psaltery, monochord, 'cello, violin and others of the stringed choir.

When Mrs. Coleman began this series of experiments in the Lincoln School, Teachers' College, it was to see if it would be practicable for large groups of children in schools to make musical instruments, and also to see if all the children in a grade could learn to play these and other simple instruments with brief class instruction. Two or three grades were selected each year, depending entirely on the stage of the experiment and the points to be worked out. She says that more kinds of instruments were used than are necessary in the ordinary school, but that this was the only way to find out which were practicable and which were impracticable for school children to make.

In these experiments three important conditions to meet are: The instrument which the child makes must be of such construction that it is not beyond his ability, and he must be able to make it so that it will work. It must be an instrument which will give the child pleasure to use after it is finished—one which gives him real musical sat-

isfaction, at least for a time. It must be one the use of which will enhance, and in no way retard, the child's musical development.

By the time all types of instruments have been made the child knows the different modern orchestral instruments and how they were developed. In attending an orchestral concert he can intelligently discern the different divisions of the orchestra by their tone quality.

Impetus to Originality

The successful accomplishment of making instruments does more than merely stimulate the child's interest in instruments. One result of this plan of musical training is the impetus it gives toward original work. It encourages creative work in music and the child early forms the habit of improvising melodies to play on the instrument he has made. From the very beginning and in every phase of this work the creative power is exercised and encouraged.

Melodies based on the Chinese pentatonic, and diatonic scales are composed by the youngsters, while simple rhymes and song improvisations form some of their first efforts at originality. A favorite with the children is to set

Mother Goose rhymes to new tunes and then play them on their new instruments. This leads to ensemble playing, to which quite a number of four-year-olds are able to adjust themselves creditably.

Mrs. Coleman states that "Creative Music" is not a "method" or a "system." "It is rather," she says, "a point of view, an attitude, a philosophy, if you please, of music education which attaches great importance to the teaching of music to children, but is much more concerned with the growth of children. It stands for experiences that not only develop the child's musical sense, but also stimulate adventure and discovery in all fields related to music; that make use of the constructive tendencies of children to enhance their interest, knowledge and skill; that lead to free and original self-expression with both hands and mind, offering all children—whether talented or not—the opportunity to share in joyous creative experiences that lead to habits of creative work."

Choosing from Experience

In developing this work, Mrs. Coleman has had several aims in mind which she states as follows: "To give the child a broad background of musical experiences before he begins to specialize; to allow him to choose for himself, from experience and with intelligence, the field in which he will specialize; to build up those attitudes that will allow him to derive the greatest possible benefit and pleasure from music throughout his life (which attitudes are not always built by ordinary, conventional music lessons)."

"Other aims are to make him self-directing in his musical efforts and to cultivate habits of self-direction, initiative, and mental adventure; to enlarge and enrich his social relations in more ways than are usually provided for in musical education; to broaden his interests, understanding, and outlook and make him see the relation of music to other fields of knowledge.

"Perhaps most important of all is the wish to give such a natural and simple approach to music study; to make offerings of such varying degrees of difficulty that all children, even the least talented ones, will be able to find some means for their own musical self-expression, and to make wholesome use of their leisure."

Summer courses in "Creative Music" for elementary grades and laboratory work in making instruments are given

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Concluding Stadium Concerts Are Rich in Programs of Comprehensive Character

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the Stadium, and Frederick S. Converse's auto-fantasy, "Flivver Ten Million," received its initial New York presentation. Other "first times" included Alfvén's Third Symphony, Bach-Elgar's "Fantasy and Fugue," Berlioz' "Fantastic" Symphony, Bloch's "Three Jewish Poems," Delius' "Brigg Fair," Doppler's "Gothic Chaconne," Enesco's "Rumanian Rhapsody" No. 2, César Franck's "The Wild Huntsman," Gershwin's "Rhapsody in Blue" and his Concerto, "Grétry's Ballet," "Cephale and Procris," Handel-Elgar's Overture in D Minor, Haydn's "Clock" Symphony, excerpts from Holst's "Planets" and from Humperdinck's "Königskinder," Langley's "Floodtide," Mendelssohn's "Elijah," Otterström's "American Negro" and Skilton's "Suite Primeval."

There were the two outdoor performances of Beethoven's Ninth Symphony, with a chorus of 200 from the Choral Symphony Society and Louise Lerch, Doris Doe, Charles Stratton and Fraser Gange as soloists; two performances of Mendelssohn's "Elijah" with the same chorus and Miss Lerch, Marjorie Nash, Elizabeth Lennox, Mr. Gange and Dan Beddoe as soloists; an evening of German songs, with Mr. Gange as soloist and a male chorus of 250 picked voices from the United Singers of New York; a "Gershwin" night, with the composer as soloist, and three evenings of the Fokine Ballet of seventy dancers with Michel and Vera Fokine as the artists. The Fokines and Mr. Gershwin set a new record for Stadium attendance, with upward of 15,000 persons present.

Features of Week

An outstanding feature of the penultimate week was the appearance on the evening of Aug. 23 of the four singers who won the competitive auditions conducted for the Stadium series by the National Music League. Inclement weather made it necessary for these artists—Marie Montana, soprano; Mina Hager, contralto; George Rasely, tenor, and Donald Pirnie, baritone—to display their merits in the Great Hall of City College instead of outdoors. Their numbers, sung under Willem van Hoogstraten, who has returned to conclude the summer season, were operatic.

The novelty of the week which aroused most advance interest was James P. Dunn's "We," a symphonic poem concerning itself with the aerial achievement of Col. Charles A. Lindbergh. This was given its initial performance anywhere on Saturday night, when Haydn's D Major Symphony called "The Clock" was introduced to the series. Two novelties announced previously for presentation during the week were not given owing to the time taken up the previous week by the Fokine Ballet, which overlapped into Mr. van Hoogstraten's rehearsal time. They were Dent Mowrey's "Gargoyles of Notre Dame" and Bruckner's Seventh Symphony.

A German Program

Monday night witnessed brilliant performances of familiar works by Beethoven, Wagner and Mendelssohn. The Beethoven number was the "Eroica" Symphony, which was given under Mr. van Hoogstraten's baton, a spirited interpretation. Grandiose declamation in the first and final movements and sweeping majesty in the second section earned deserved applause.

The Overture, Nocturne, Scherzo and Wedding March of "Midsummer Night's Dream" made up the Mendelssohn part of the program.

Wagnerian excerpts concluded the list. The "Magic Fire" music from "Die Walküre," the spell of Wotan's Farewell to Brünnhilde from the same opera, and the glowing freshness of the "Waldweben" from "Siegfried" were brought out effectively.

W. K.

Soloists Well Received

Unmistakable approval was bestowed upon the soloists who appeared on Tuesday evening. After Mr. van Hoogstraten had led his men through a bright performance of the "Euryanthe" Overture, Mr. Rasely came forth and distinguished himself in the "Romeo" cavatina, "Ah, levé-toi, soleil," and the Flower Song from "Carmen." A lyric singer of unusual taste, Mr. Rasely gave

undeniable pleasure, especially with the "Carmen" excerpt in which he was given opportunities for demonstrating his sense of well formed phrases. Inadequate breath management militated against some of his upper tones, but not to a serious degree.

Miss Hager, who is no stranger to the Stadium audiences, was again impressive as an artist of stirring powers, whose intense reaction to what she sings more than balances the handicap of a not startlingly great voice. She was most admirable in both Ulrica's aria from "A Masked Ball" and the "Song of the Robin Woman" from "Shanewis." Her diction was impeccable.

Mr. Pirnie gave utterance to the "Abendstern" from "Tannhäuser" and Handel's "Hear Me, Ye Winds and Waves." An "open" quality which was noticeable in the Wagner vanished in Handel's great aria, which Mr. Pirnie sang with dignity and style. His vocal equipment at its best is decidedly good, particularly above the middle range.

"Un bel di" from "Butterfly" and "Depuis le jour" from "Louise" were the choice of Miss Montana, who delivered both easily and with a nice regard to nuance and color. Her singing was satisfyingly complete as vocalism and as significant communication.

The winners united at the close in the "Rigoletto" Quartet. They were much applauded for their solos and after this ensemble number. The acoustics of the Great Hall tended to magnify Mr. van Hoogstraten's not too retiring accompaniments into symphonic proportions, which at times engulfed the singers. Dukas' "L'Apprenti Sorcier" and the Dream Pantomime from "Hansel und Gretel" were other orchestral numbers.

W. S.

Play Tchaikovsky's Fifth

Mr. van Hoogstraten's appreciative conducting of Tchaikovsky's Fifth Symphony was outstanding on Wednesday evening's program, heard by a good-sized audience which evinced warm enthusiasm despite the contrasting coolness of the autumnal air. The orchestra, in excellent form, responded to its leader's baton and gave a stirring performance of the popular work. The Overture to "Ruy Blas" by Mendelssohn, Schelling's skillful "A Victory Ball" and the first "Peer Gynt" Suite of Grieg were also heard. The Schelling work, which has become one of the Stadium favorites, achieved its wonted climactic effects and was well liked.

Friday's List

Forced indoors again because of ill-humored elements, the Philharmonic players gave a not particularly novel program on Friday night, though its presentation was marked by some admirable playing—as well as by some not

A Record of Performances at Stadium Concerts

THE complete list of composers heard at the Stadium and the number of times each was represented follows: Albeniz, 1; Alfvén, 2; Bach, 3; Bach-Elgar, 1; Beethoven, 17; Berlioz, 7; Bizet, 2; Bloch, 1; Borodin, 1; Brahms, 9; Bruch, 1; Chabrier, 2; Chausson, 1; Converse, 1; Curti, 1; D'Albert, 1; Debussy, 4; Delius, 1; d'Indy, 1; Doppler, 1; Dukas, 3; Dunn, 1; Dvorak, 2; Enesco, 2; Franck, 4; Gershwin, 2; Glazounoff, 4; Glinka, 1; Grainger, 1; Grétry, 1; Grieg, 1; Griffes, 1; Handel, 1; Handel-Elgar, 1; Haydn, 3; Herbert, 1; Holst, 1; Humperdinck, 2; Ippolitoff-Ivanoff, 2; Lalo, 1; Langley, 1; Liadoff, 1; Liszt, 4; Mendelssohn, 8; Moszkowski, 2; Moussorgski, 1; Mozart, 7; Otterström, 1; Powell, 1; Rimsky-Korsakoff, 6; Respighi, 1; Ravel, 1; Rossini, 2; Saint-Saëns, 2; Schubert, 5; Schumann, 3; Schelling, 1; Sibelius, 2; Sinding, 1; Skilton, 1; Smetana, 4; Sonnett, 1; Spinelli, 1; Stravinsky, 3; Strauss, Richard, 8; Strauss, Johann, 5; Sturm Biel, 1; Svendsen, 1; Taylor, 1; Tchaikovsky, 16; Tuerck, 1; Wagner, 46; Weber, 4.



Photo by Wide World

The Four Stadium Audition Winners Who Appeared With the Philharmonic Orchestra Last Tuesday Evening. Left to Right, George Rasely, Marie Montana, Donald Pirnie and Mina Hager

so edifying. Some of the lovely lyricism of Brahms' F Major Symphony was lost amid the echoing auditorium, the charming second movement being a particular victim of this circumstance. Wagner, who occupied the second half of this program, fared better. In the Prelude and Liebestod from "Tristan und Isolde" and in the "Tannhäuser" Overture, dramatically impressive effects were achieved. His "Traume" was neatly done.

D. S. L.

Langley Work Presented

There has perhaps been no more enjoyable concert in the Stadium series than that of Thursday night. The first half, which included the Brahms "Tragic" Overture and Beethoven's Fourth Symphony, satisfied the demands of the most exacting from the strictly musical standpoint, and the second half furnished the necessary quota of popular and familiar compositions which the typical Stadium audience relishes so keenly. A dash of novelty was supplied by the "Floodtide" Waltz of Allan Langley, a member of the viola section, and heard for the first time at the Stadium. Mr. van Hoogstraten, after a brief announcement, handed the baton to the composer for the waltz, and from the moment of the latter's appearance on the platform the occasion lost all semblance of formality, as orchestra and audience joined in a cordial and spontaneous demonstration of welcome. The work's treatment is skillful throughout, not lacking in variety, and its rhythm succeeds frequently in catching the vaunted Viennese charm.

Mr. van Hoogstraten's own star was shining with particular brilliance on Thursday evening, for he contrived to surpass himself. His interpretation of the Fourth Symphony had that something in addition to excellence which, for lack of a better word, is called inspiration. The Brahms Overture was an adequate companion piece.

The "William Tell" Overture opened the second part of the concert and called forth an encore, Rimsky-Korsakoff's "Flight of the Bumble Bee." "Les Préludes" of Liszt maintained its firm hold upon popular favor in an entirely satisfactory reading.

F. L. W.

Mr. Dunn's Flight

"We," the orchestral fantasy of James P. Dunn, commemorating the trans-Atlantic air voyage of Col. Charles A. Lindbergh, was enthusiastically received at its initial performance on Saturday night, when, once again, rain commanded an indoor concert. Mr.

Dunn was called forth from the audience to share the applause with Mr. van Hoogstraten.

Mr. Dunn's work is an attractive bit of instrumental cleverness and one not without its melodic appeal. It suffers from no lack of material, for its themes are many and well conceived to be characteristic. The "Lindbergh" theme, which, "by the incisiveness of and propulsive force of its rhythm," is intended to identify "the courage of the intrepid airman," is impressive and is introduced skillfully in varied forms. It is particularly notable when it appears at the close in majestic, triumphant style.

The "tuning up" of the plane, the whirr of the propeller, and the hammering and fastening of various mechanical devices and attachments of the plane are heard in the first section. An andante sings of "Lindy's" thoughts in mid-Atlantic as he flies over tempestuous seas. In the last section, which depicts the Colonel's arrival, "Yankee Doodle," "The Star-Spangled Banner," "Le Mar-seillaise" and other national airs are introduced. The whole is comparatively short, occupying only about ten minutes.

"In Old Virginia," by John Powell, Haydn's "Clock" Symphony, a work new to the series; Saint-Saëns' "Phaëton," and the "Fire Bird" Suite of Stravinsky completed Saturday's list.

D. S. L.

"Fantastic" Symphony Heard

Celestial spigots, turned on for the third successive night, occasioned still another indoor concert on Sunday evening, Aug. 28. Mr. van Hoogstraten's vigorous gestures guided his men through one "first time" and several well-known numbers to the accompaniment of a gentle patter of rain outside the windows of the Great Hall. Wagner, Berlioz, Tchaikovsky, Brahms and Bizet made up a musical evening's fare familiar in all details except for the Berlioz contribution, the "Fantastic" Symphony, which had its first hearing at the Stadium on this occasion. Following the intermission, Tchaikovsky's ever-lovely "Romeo and Juliet" Overture-Fantasy held seated and standing audiences in rapt attention. Brahms' "Hungarian" Dances Nos. 5 and 6, and the suite from "L'Arlésienne" No. 1, by Bizet, rounded out the Sabbath program and brought it to a satisfying close. Mr. van Hoogstraten maintained a high degree of intensity throughout, evoking particular applause for a superb reading of the lengthy Berlioz symphony, and sharing many recalls with his co-workers.

H. H.

Italy Gives Ear to Summer Musical Events; Roster for Autumn Opera Season Is Prepared

Distinguished Audience from Many Cities Hears Ninth Symphony Given by 1000 Singers and Orchestral Players in Arena at Verona, Under Baton of Guarnieri

MILAN, Aug. 10.—In the presence of a great audience from many cities—including Gabriele D'Annunzio, who came especially from Gardone for the event and was much fêted by the public—the Fifth and the Ninth Symphonies of Beethoven were given in the open air at the Verona Arena on Aug. 8. Previously, the performances of "La Vestale" and "Aida" had been continued at this amphitheater, following the opening of the series. Interest centered in the performance of the "Ninth." About 1000 persons took part among the chorus and instrumentalists. Apart from professional singers, there were numerous groups of amateurs, who belong to the most varied classes of the citizenry, not excluding the aristocracy.

Huge Choral Forces Heard

There were, thus, circumstances enough to give a commemorative solemnity to the performance. Maestro Guarnieri conducted the two symphonies with the necessary accuracy and with a penetration of every detail. The musical effects were discreetly attained under the limitless canopy of the sky. The instrumental parts did not always achieve enough weight in the ensemble. But the chorus surpassed all expectations for vigor and precision, and with the famous high A's which it was compelled to hold, showed its technical preparation.

Mmes. Zawaska and Minghini; the tenor, Antonio Cortis, and the bass, Righetti, formed a quartet of admired soloists.

The enormous audience was gathered from the country, the villages and from Milan and other great centers.

Gala for King Fuad

A gala operatic performance was given in honor of King Fuad of Egypt at the Teatro Argentina in Rome on Aug. 5. With the visiting sovereign sat the King of Italy; and there were present in the theater Governor Potenziani, Ministers Volpi and Fedele and a large part of the Roman aristocracy. At the arrival of the sovereigns, the orchestra intoned the Hymn of Egypt and the "Marcia Reale."

The performance assumed the proportions of a real artistic event.

An important part in the performance was sustained by the baritone, Giuseppe De Luca, of the Metropolitan in New York. The title rôle of "Barber of Seville" had from him the high lights that only he, perhaps, could give it, who had gained from his master, Cotogni, complete vocal and interpretative supremacy in the part.

Besides the noted artists, there were the worthy bravura and abilities of the tenor, Dino Borgioli, and especially of Mercedes Capris, as *Rosina*. The latter artist sang the "Shadow Song" from "Dinorah" in the Lesson Scene. A good *Basilio* was the bass Nazzareno De Angelis, and Quinzi Tapergi was an excellent *Bartolo*.

Edoardo Vitale led the ensemble in the

Beethoven's Youthful Portrait Sold at Auction

BERLIN, Aug. 14.—The only known oil painting of the young Beethoven was recently the object of excited bidding at an auction held in this city by the art dealer, Leo Liepmannsohn. Although there were many agents from other countries who wanted to buy it, the work was purchased for the music archives of the publishers, B. Schott's Sons, in Mainz. The painting was executed about the year 1800. It was painted from a sketch by Stainhauser and served as the basis for the celebrated engraving by Neidl.

Rossini opera in faultless style and conducted with great vivacity.

Plans for Autumn Season

The lyric seasons of the coming autumn have been definitely arranged. Milan will have its customary season at the Teatro Dal Verme, having settled the differences which seemed to conspire against the series. It will open on Sept. 6. The program contains one novelty—Mascagni's "Isabeau," a work much desired by the public, and in which Ersilia Fanelli will sing the title rôle. Other operas scheduled are "La Bohème," "Aida," "Rigoletto," "Madama Butterfly," and "Barber of Seville."

Among a large roster of artists to be heard in the season are Carmen Melis, Alessandro Wesselowsky, Aroldo Lindi, Mario Basiola, and Isang Tapalès, a Japanese soprano. The operas will be conducted by Angelo Ferrari, with Bruno Erminero as chorus master, and Raffaele Magistri as stage director.

Venetian Guest Series

A group of artists from the Teatro di Torino, under the direction of Vittorio

Gui, will give a series at the Fenice in Venice, opening on Sept. 10 with "La Sonnambula." The new opera by Gui, "Fata Malerba," will be given later, and the season will conclude with "Italiani in Algeri."

The season at the Teatro Donizetti in Bergamo was to open on Aug. 27, under Failoni. The works announced include "Samaritana della Scala," the new opera by the Bergamese composer, Vincenzo Gusmini, and "Carmen" and "Mefistofele."

The Teatro Sociale at Varese will open on Sept. 3. "Aida" and "Bohème" will be conducted there by Ghione.

A notable series at the Teatro Sociale at Como was to open on Sept. 1. Among the works to be given there will be "Andrea Chenier," with Aureliano Pertile in the title rôle, and "Turandot," with Bianca Scacciati and Francesco Merli. Bavagnoli will conduct.

The tenor Pertile was to sing in "Tosca" at the Teatro Verdi in Vicenza on Sept. 1, under the baton of Santini.



ON the shore of Lake Geneva, Switzerland, every year in the early part of August the Flonzaley Quartet gathers for daily rehearsals of the next season's programs. Above are Messrs. Adolf Betti, Iwan d'Archambeau and Alfred Pochon in Mr. Pochon's Villa Holly, which has been visited by an impressive array of celebrities this summer. Mr. Pochon will act the part of composer next season, for the Quartet will present his "Indian" Suite among its scheduled novelties. The songs and tunes of the various tribes have been transcribed unaltered in his work, Mr. Pochon states. He has avoided as much as possible harmonies and counterpoint which were not part of Indian music and which would deprive the melodies of their individual simplicity and character. Besides fifty or sixty numbers for string quartet, Mr. Pochon has published several original compositions for piano and voice. The Flonzaleys will give several concerts in Switzerland before sailing for America on the Paris, Oct. 5.

PITTSBURGH SERIES ENDS

Municipal Orchestra, Under Breeskin, Has Warm Reception—Club Committees Chosen

PITTSBURGH, Aug. 27.—The third and final concert of the Pittsburgh Municipal Orchestra took place in Schenley Park on Aug. 21. Elias Breeskin was the conductor, and the forty men comprising the orchestra responded ably to his beat. Thousands of people gathered to hear this Sunday evening concert, as they had previously thronged to the other two concerts. Enthusiasm prevailed.

The program included the "Egmont" Overture by Beethoven; Suite, "Peer Gynt," Grieg; Largo, from "New World Symphony," Dvorak; Pizzicato Polka, Debussy; "Babes in Toyland," Excerpts, Herbert; "Molly on the Shore," Grainiger; "Procession of the Sirdar," Ippolitoff-Ivanoff; March, "Pomp and Cir-

cumstance," Elgar, and "Hungarian" Rhapsody, No. 2, Liszt.

The newly-elected president of the Tuesday Musical Club has announced the committees for the coming season. The program committee consists of Mrs. Martha M. Murdoch, Mrs. C. H. Aufhammer, Miss Dorothy R. Emery, Mrs. Ruth B. Gibson, Mrs. Edward B. Lee, Mrs. F. D. Newbury, Helen Roessing, Elsie Sternsdorff, Mrs. Anne H. Woesthoeff.

The Ways and Means Committee members are Mrs. Arthur B. Siviter, Mrs. Taylor Allderice, Mrs. Christine Miller Clemson, Mrs. Thomas K. Cree, Mrs. W. C. Diercks, Mrs. Charles Heinrich, Mrs. Edwin Rudd, Mrs. Henry B. Wassell.

The Ensemble Committee consists of Helen G. Heiner, Mrs. Charles N. Boyd, Gertrude E. Goeddel, Mary E. Irwin, Mrs. Regina Spikler Linn, Mrs. W. A. Weldin. The Church Music Committee are Mrs. Jessie Yuille Yon and Mrs. Georgeanna Carpenter.

W. E. BENSWANGER.

"Illustrated" Hymn Is Novel Church Feature

CHESHIRE, CONN., Aug. 27.—An "illustrated" hymn was a feature at a recent Sunday evening service at the Methodist Church. The hymn was illustrated line by line. The work was "I Gave My Life for Thee." The large choir gave a song service at this time. W. E. C.

SAN FRANCISCO WILL BACK MORE "PROMS"

Extra Summer Orchestral Event Billed—Leschke Leads Choral List

By Marjory M. Fisher

SAN FRANCISCO, Aug. 27.—Continued support by the city to the summer symphonic series was pledged by Frank Havenner, representing the board of supervisors, at the final concert of the events on Aug. 18.

Although the regular orchestral season came to a close at this time, Joseph Thompson, president of the Summer Symphony Association announced that an extra summer concert would be given on Aug. 30. At this time Jacques Gerschkovitch will be presented as conductor, and Leonidi Caroni, operatic baritone and Michel Pehna, cellist, will appear as soloists.

Mr. Havenner also announced the fall series of Municipal Concerts, for which Alexander Brailowsky, Georges Enesco, Beniamino Gigli, Yehudi Menuhin and Harold Bauer have been engaged as soloists.

The summer symphony season closed with a gala concert in which Dr. Hans Leschke conducted the San Francisco Municipal Chorus and the San Francisco Symphony, with Alice Gentle as guest soloist. "Standing room only" signs appeared at the box office early in the day, and scores of standees lined the rear wall of the Civic Auditorium and joined the more fortunate ones in acclaiming San Francisco's own musicians in the following elaborate program:

- | | |
|--|-------------|
| Overture to "Iphigénie en Aulide," | Gluck |
| March and Chorus—"See, the Conquering Hero Comes" from "Judas Maccabæus" | Handel |
| "Thanks Be to God" from "Elijah," | Mendelssohn |
| "The Song of Fate"..... | Brahms |
| Aria from "The Queen of Sheba," | Gounod |
| "Lateran" Chorus from | |
| "Rienzi"..... | |
| Spinning Chorus from "The Flying Dutchman"..... | |
| Aria "Dich Theure Halle" from "Tannhäuser"..... | Wagner |
| Miss Gentle | |
| Bridal Chorus from "Lohengrin"..... | |
| Chorale and Final Chorus from "Die Meistersinger"..... | |

The Brahms and the Wagnerian numbers were the best of the choral offerings. In these, beauty of tone and shading and splendid pianissimi supplemented the remarkable enunciation and surety of attack which characterized the work of the Municipal Chorus.

Miss Gentle sang beautifully and was rewarded with such applause and so many floral offerings that she graciously repeated her "Tannhäuser" aria, sung in most understandable English!

WISCONSIN SCHOOL PLANS

Conservatory in Milwaukee to Launch Twenty-Ninth Season

MILWAUKEE, Aug. 27.—The Wisconsin Conservatory of Music in this city will open its fall term of instruction shortly. Complete courses of study in piano, voice, organ, violin, 'cello and harp are offered.

The Conservatory, true to the motives which led to its foundation, has served the public during the past twenty-eight years. William Boeppler is its director and H. Koepke is registrar.

The growth of the demand for instruction in music and its allied arts has made it necessary continually to add to the equipment, strengthen the faculty, and improve the courses of study. The school is today one of the largest and best equipped schools of music in the vicinity.

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MUSICAL AMERICA

501 Fifth Avenue

New York City



Great American Game of "Request" Programs Brings Another Bit of Sweetness and Melodic Light to the Stadium—Bayreuth Revealed as a "State of Mind" in Squibs Which Emanate from Pens of American Reviewers on Holiday—Saga of American Soprano Who Learned to Cherish Kindly Feelings Toward the Navy—A Paderewski Anecdote—Munich's Temperamental Wagnerian Singers to Invade America—Cullings from the Merry Musical Record of a Past Week.

Dear MUSICAL AMERICA:

DID you ever hear Mozart's "William Tell" or Richard Strauss's "Italia" or Beethoven's Tenth Symphony?

They were among the "request" numbers voted for in the New York Stadium popularity list, along with the Beethoven Fifth and the Tchaikovsky Sixth, which took rank at the top as first and second choice, respectively, of the balloters.

If memory serves, the "Pathétique" had headed the list every year since the Stadium patrons have been asked to express their preferences, until the Beethoven Fifth took the honor from it in the series just concluded. Personally, I would be far more interested in hearing that Beethoven Tenth than either of these two perennially prime favorites and am sorry that the courageous voter who asked for it was left so hopelessly in a minority.

I approve also of those individuals who audaciously asked for music by Varèse, Honegger, Antheil and Prokofiev. Irrespective of whether this music would have sounded the same to many Stadium patrons if played simultaneously—indeed, I am not sure but that I might have had quite a thrill from that myself—it is evident that there is an element at the Stadium that believes in "modernizing" our summer programs.

As an example, witness the request for Tchaikovsky's "1814" Overture. At that rate of progress, the old "1812" may, one day be thoroughly up-to-date.

Of course, a large number of those who attended the Stadium concerts during the week of balloting cast no votes. Some there were, doubtless, who voted more than once. And some there were—possibly a critic or two among them—who voted maliciously or waggishly for what they knew never could be played. But I take it for granted that these ballotings do reflect fairly enough the attitude of Stadium patrons.

The calls for symphonies this season, I am told, so far exceeded those of last season as to indicate an increase of interest in the larger form as compared to overtures, suites and sundries.

This can only be construed as pretty valid proof that the Stadium evangelizing is bearing fruit, and I haven't a doubt in the world that these concerts are contributing new auditors yearly to the symphony concelebrations of the winter season.

And I am not any too certain—if any

such back-handed defense of vox populi is needed—that if a Philharmonic or a New York Symphony audience were asked similarly to express its preferences on paper, there wouldn't be something equivalent to the Stadium requests for "a Hungarian rapsody" or for "Pierre Gynt."

NOBODY knows but myself how much I enjoy reading criticisms. Not only do I derive pleasure from those you publish, but from the hurried or deliberate (as the case may be) reviews and articles which appear during the week in daily newspapers and in the Sunday editions thereof.

Lately, of course, my attention has been drawn, willy-nilly, to Bayreuth; and, after careful perusals of the New York Times and Evening World I am constrained to wonder if Bayreuth is not, as Boston is reported to be, less a locality than a state of mind. Apparently people do not go to Bayreuth today in the expectation of hearing the music dramas produced with especial perfection, but for the atmosphere of the place.

Olin Downes, writing to the Times, does not say this, but it is chiefly the impression I received from a recent article of his, written at the seat of Wagnerian action.

"The singing at Bayreuth, per se, was as a rule second-rate, and sometimes bad," Downes remarks.

The severity of this comment is softened somewhat by an earlier pronouncement that "There is no denying that Bayreuth has certain advantages for the production of Wagnerian opera which other places cannot possess." He then speaks of the theater's superb equipment, the exceptional acoustics which distinguish it and the effectiveness of the orchestra.

But these latter compliments lose their force in face of Downes' criticism of the singers. For, when all is said and done in regard to ensembles and all that sort of thing, Wagner wrote much of his music for solo singers; and if these be incompetent, the general result must fall far below the desired standard.

What Bayreuth really means today is probably best explained by Downes in the introduction to his article, in which he says:

"When the festival is on, there is much local excitement. The townspeople line the streets for each performance for a half-mile and more along the principal avenue which leads to the theater. They watch, as those watch who see others enter the promised land, the procession that walks or drives past, a procession which is an extraordinary motley of persons and costumes. Aristocracy of a perishing day sails grandly past. Musical pilgrims—fewer Americans now than individuals from German and European localities—in various attire hurry along. Informality of dress, which is a wholesome tradition at the Wagner theater, results in raiment that varies all the way from old black dresses to the latest Paris models for the women, and for the men from evening dress with the Iron Cross appended to the Bavarian peasant's jacket and trousers of the hefty Lauritz Melchior.

"The crowd edges closer, watching all this with a perennial wonderment and delight. Old acquaintances, meeting, kiss each other and jabber together. There are reunions in the most fervent German manner. A bar of 'The Star-Spangled Banner' is whistled sardonically. An American acquaintance, startled, turns to behold the Mephistophelian grin of Dr. Karl Muck, who has reason to remember the tune. All the old customs remain. The trombonists blow principal themes from the opera about to be performed, at increasingly short intervals, from the front balcony of the theater, reminding one of Debussy's reference to Wotan with his musical motive, whom he compared to a madman entering the room and bawling his name at the top of his voice as he presented his card.

"Five minutes after the last signal every one who is going to attend the performance is inside the theater and as good as under lock and key, and the highly respectful townspeople have left for home, satisfied with what they have seen for the day. They are an earnest folk and are properly jealous of the standing and reputation of their festival. 'No we weren't satisfied with the first 'Tristan,'" said one of them, 'but the second will be better.' He was no musician—just a Bayreuther, but obviously a good one. The only reminder of human activity outside the theater is now the Festspiel restaurant, preparing to refresh countless lusty souls between the acts with incredible quantities of food and beer—proceedings over which it is as well to draw the veil. The German believes in fortifying himself for his esthetic experiences."

Much praise is given by Downes to the new conductors, Karl Elmendorf and Franz von Hoesslin, and his final verdict is this:

"Granted the shortcomings which have been cited, and whatever other limitations might be found, the productions here are exceptional in their pro-

portion, vitality and meaning. They have behind them accumulated knowledge, feeling and purpose, which tell. Not that Bayreuth is the only place where interesting and unusual performances of Wagner are given, or that there is no room for other conceptions of the music dramas. Simply that this place is today what it has always professed to be, a citadel of Wagnerian opera, and an experience that can ill be missed by those responsive to the art of its founder."

Karl K. Kitchen, who wrote an article on Bayreuth performances for the Evening World, is less reverent.

"I have just emerged with blinking eyes—and a tired back—from the Festspielhaus," he writes. "Six hours is a long time to sit in a theater, even at 'Tristan und Isolde.'" Presently he adds, "The seats are far from comfortable." Like Downes, Kitchen found much to admire in the orchestra, but cause for censure in the individual singing. He continues:

"Here at Bayreuth there are no Maria Jerittas, no Walter Kirchoffs (he was the great German last season), no Michael Bohnens—in fact, none of the really great German singers. And except for Karl Muck, none of the really great musical conductors are here. Franz von Hoesslin, who conducted this afternoon, is competent enough perhaps, but he is not celebrated—even in Bayreuth.

"Even when it comes to the stage settings and the lighting, the Wagnerian performances at the Metropolitan Opera House, far surpass the scenery of 'Tristan.' In fact, it is only the orchestra at Bayreuth that is beyond criticism.

"However, one does not come to Bayreuth merely to hear fine performances of 'Tristan' or 'The Ring.' One comes to Bayreuth for the spiritual uplift that one can only get by living—even if only for a few hours—in the atmosphere of this old Margrave town."

After saying that opera-going in Bayreuth is "more or less of a religious duty," Kitchen concludes:

"However, if you'll take my advice you'll hear 'Tristan' at the Metropolitan Opera House. Your seat will be much softer and, what is more important, the performance will be much better.

"But you will not get the reaction from a Wagnerian performance in New York that I did here in Bayreuth. I emerged from the Festspielhaus feeling like the man in the lunatic asylum who kept hitting himself in the head with a hammer—it felt so good when he stopped."

ONE of my imps has turned up with a story about an American soprano who hated everything connected with the navy and yet became the wife of an American naval officer.

The lady in the case was not unknown to fame, as she was *Hoch-dramatisch* at one of the best German opera houses until the cataclysm of painful memory drove her back to her native soil. The Metropolitan gave her some performances in important Wagnerian rôles but she did not gain a permanent place on the roster.

A few years later when she was back in her native State, her sister's husband, a naval officer, invited her to a dinner party which was to be very navy. She declined and said, "You know I detest the navy and everything connected with it." However, she was prevailed upon to attend, to look after the odd officer.

I am told that they fought like parrot and monkey. She, fresh from German triumphs, had various pet aversions that were vicariously Teutonic. But they fell in love, and were married in spite of an enormous sum total of disagreements.

Maybe you already know the end of the story? He resigned from the navy, though in two years he would have been a rear-admiral, and now has a well-paying job in Paris, of all places!

The ex-*hochdramatisch* has apparently come to see that M— (Dear me! I nearly gave away the name of the city where she sang!) is not the only lovely spot on earth!

And the moral of it all is *Amor omnia vincit!* Even the U. S. Navy!

WHEN it comes to surprises, there is a prize in every Paderewski package. A great pianist suddenly turns statesman and becomes premier of his native country. Abruptly he wheels about and, after a period of musical retirement, accomplishes one of the most difficult feats known to an artist—"stages a come-back" with brilliant success.

No less amazing, though in a smaller way, is Paderewski's latest contribution to current discussion. He passed through New York recently on his way to Europe from a tour of Australia and New Zea-

land, and when interviewed on ship told a reporter that on resuming his music, after the war and post-war period, he found he had "actually worked" for the first time in his life. "I found that my fingers were not properly trained and I set to work to train them."

This strikes me as rather cryptic, and I feel something like a shudder as the spirit of Leschetizky passes by and sets some ethereal protests in vibration. Leschetizky, I believe, once gave Paderewski verbal credit for being the most docile pupil he ever had. I have heard stories of how Paderewski's application to study in his Viennese days was unremitting. Previously, his technic—a technic which he now says has improved very much—was uncertain. It is reported that when Paderewski gave recitals in his youth he was obliged to improvise a great deal because he could not play really difficult passages when he came to them.

I am no less interested in his prophecy that he expects to play better in 1930 than he does now, a prophecy which reminds me of something Calvé said on the occasion of her last American tour. It came about in this way: in a little group of friends, one referred to having heard Madame sing at a date that was not a little remote.

"Impossible!" cried another, anxious to be tactful, "Madame was not singing as long ago as that."

"Indeed I was," cut in Calvé. "Do you know that my age is now—(she mentioned the exact figure) and that I expect to be singing better ten years hence than I sing now."

I wish I could feel equally sanguine about some of our younger pianists and singers.

MUNICH is reported to be more or less variable in the quality of its festival performances this summer. The latest commentator, Pitts Sanborn, writing to the New York Telegram, has some rather severe things to say about "Götterdämmerung" in the "Ring" cycle which he attended. "It ended," he says, "in anything but a blaze of glory."

Sanborn indicates that the cycle began more excellently, however. So that his strictures on "bungling" lighting, slow pace of the conducting, ragged orchestral playing, maladroit scenic simulation of Brinnhilde's pyre, and other little points, are not to be written down as indicating Munich's complete failure.

Especially interesting are some sidelights on two of the singers engaged for America. Gertrude Kappel, who will come to the Metropolitan this winter, is scored for a tendency to overact. So is Maria Olczewska—who, by the bye, will not come to the Chicago Opera for another season, if authentic reports may be trusted. At any rate, Mme. Kappel caused Pitts to fear that at any moment she might "take a bite out of the scenery." All of which may augur the advent of another breath-taking "singing actress" to Broadway!

IN my budget of news for the week I find that:

Chaliapin, recently bereft of his title as "National People's Artist" because he sang for expatriated Russians in France, can have it back again if he will give some free concerts in Russia—

A clarinet player, who was admitted into the country as a musician, now faces deportation, because he turned shoe repairer and therefore is in some way or another in excess of the quota—

Science has discovered and reported the use of the sordino among mosquitoes—

Unrequited love, then flowers, then home and mother, lead in the order named in classifications by type of sentiment of the songs submitted in the national contest sponsored by the Associated Glee Clubs of America—

A Chicago tenor advises a music test for prospective partners in matrimony—

A violin said to be worth \$5,000 was sold surreptitiously for \$5 in New York and then taken back by the police on a charge that it had been stolen by the vendor, to the great relief of the mother of the Negro boy for whom it was purchased—

All of which convinces me that music is, indeed, a heavenly art; Congress should repeal the admission taxes on concert and opera tickets, agrees your

Mephisto



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A distinctive feature of each dance was originality and fertility of invention evidenced by Miss Niles in the simplest of patterns and figures, rhythms and moods. *New York Sun*

They were equally at home in all of their portrayals and brought as much grace and rhythm to the roles of Cossack and Indian water carriers as to the more familiar parts of Spanish girls and gypsy maidens. *New York Telegram*

The arrangements, the staging, the ensemble in general was of a high order last night. The variety of dances, the wide range of mood and color were most effectively projected.

New York Sun

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New York Post

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New York Times

"Flamenco" was colorful, gay, coquettish, and the difficult staccato stampings of the feet were masterfully done in true Spanish Style. *New York Post*

The Spanish dances were given in rapid sequence, with a resourcefulness of gesture, pattern and costume, never once duplicated. *N. Y. Herald Tribune*

An added feature of the performance was a wealth of beautiful and dazzling costumes.

New York Telegram

Carillon Concert Given to Mark Anniversary

ROUEN, Aug. 10.—A concert was given here recently on the carillon—one of the finest in the world—to mark the seventh anniversary of its installation in the Rouen Cathedral. A special program by Maurice Lenfant, the official player, was heard. The carillon has twenty-nine bells, all donated by different persons. Selections from "Carmen," "Manon" and other operas were included on the program, which was broadcast.

WATERTOWN TO HEAR CELEBRATED ARTISTS

Choruses Prepare Works for Music Week Under Club Auspices

By Wilhelmina Woolworth Knapp

WATERTOWN, N. Y., Aug. 29.—Plans for the coming season's activities of the Watertown Morning Musicales, Inc., received final approval of the executive board at a special meeting held recently at Shore Home, the summer residence of Mrs. E. E. Martin. Artists signed for the winter concert course include: Louise Lerch, soprano, on Oct. 11; Edward Johnson, tenor, Nov. 3; Syracuse Symphony Orchestra, Nov. 17; Alexander Sklarevski, pianist, and Bart Wirtz, cellist, Jan. 5.

The club took action upon arrangements for the local observance of National Music Week. Following the example of the Singing Biennial Convention of the National Federation of Music Clubs in Chicago, all choirs and groups of singers of the vicinity will be asked to study a special list of choral compositions during the winter. Under the direction of Gerald F. Stewart these ensembles will combine to present a program selected from the list in connection with other events of Music Week next spring. Mrs. John Rogers, newly-elected president of the organization, was in charge of the meeting.

Kate Elizabeth Fox, well-known here as organist of the First Presbyterian Church, has accepted a similar position with the Congregational Church of Dalton.

Dr. Sigmund Spaeth was announced as one of the speakers at the Kiwanis Convention held during the latter part of August at Alexandria Bay.

Soloists at the exposition recently held at Greater Carthage (N. Y.) included Dr. Frank Cavallo, baritone, of Utica, and Graham MacNamee, well-known to radio enthusiasts as an "announcer."

Music Festival Given by Waterloo Playground Folk

WATERLOO, IOWA, Aug. 27.—A music festival was held by the playgrounds of this city, with the natural theater of Washington Park forming the setting for the musicians. Those taking part were the Northminster Orchestra, Backstrom's Orchestra, East High School Band, the American Legion Band, trombone and violin soloists and a ukulele group. Among the features were an old time fiddlers' contest, a colorful pageant and a lantern parade. B. C.



"LEARNING A NEW RÔLE" is the title of the above photograph, which shows Rosa Ponselle of the Metropolitan doing just that, with the assistance of her teacher, Romano Romani. The scene is Miss Ponselle's lodge at Lake Placid, where in addition to working on "Norma" and some concert programs, she is having a well-earned rest. She will sing the title rôle of Bellini's opera when it is revived at the Metropolitan this coming season. Miss Ponselle will open her fall concert tour in Detroit on Oct. 1, after which she will sing in concerts every other day until the seventeenth of that month. Then she will start her rehearsals at the opera house. Her stay with the Metropolitan will end on Jan. 31. On Feb. 1 she will open her spring concert tour in Washington, singing in concerts until the middle of April. She will then rejoin the Metropolitan for its annual spring tour.

New Promenade Concerts Launched; Savoy Opera Season Opens in London

LONDON, Aug. 20.—The opening of the Promenade Concerts at the Queen's Hall on Aug. 13 found an unusually large throng in attendance. Hundreds were turned away and thousands more listened to the concert by means of radio.

The new interest in the series undoubtedly was helped by the appeals issued when the concerts seemed doomed, owing to the withdrawal of support by the previous sponsors. The new broadcasting régime thus enters on its first "Prom" season with good portents. Every season ticket has been sold and ordinary reserved seats had also been completely disposed of days before, and there was not even standing room at 7:30 o'clock.

Leader Has Ovation

Sir Henry Wood, the conductor of these concerts for many years, had a marked ovation when he appeared on the platform. So did the solo players before him.

According to the tradition of a "popular" list on Saturday this was a rather light and varied fare. Following the playing of the National Anthem, the program opened with Elgar's "Cockaigne" Overture. After Boccherini's Minuet for strings, Rosina Buckman sang the air, "Dich, Theure Halle" from "Tannhäuser" in English—thus paying a tribute to the Queen's Hall, which a

few months previously pessimists had foreseen as fated to disappear.

Arthur de Greef played the Grieg Piano Concerto with such success that the audience insisted on a waiving of the "no-encore" rule.

In Stanford's "Sea Songs" Dale Smith's voice was rather too light, but he enunciated clearly. Sibelius's "Valse Triste," Handel's Largo and Rossini's "William Tell" Overture concluded the list.

On an average, two concerts each week will be broadcast. During the first week there were scheduled a Mozart-Haydn list, including the latter's "Philosopher" Symphony, No. 22.

On Thursday evening, Dorothy Howell, composer, was to play the solo part in her own Piano Concerto. This was the second production of this work at the "Proms." The Friday night Promenade Concert was to include Beethoven's song-cycle "An die ferne Geliebte." The soloist was Stuart Wilson. For Saturday night a "first performance" was announced. The work is an Orchestral Impression by Frank Bridge, bearing the motto: "There is a willow grows aslant a brook."

Sullivan Opera Presented

A three weeks' season of Gilbert and Sullivan operas was opened with "The Gondoliers" before a packed house by the D'Oyly Carte Opera Company at the King's Theater, Hammersmith, on Aug. 15.

The cast included Winifred Lawson, Aileen Davies, Charles Goulding, Leslie Rands, Irene Hill, Arthur Hosking, Henry A. Lytton, Bertha Lewis, and Leo Sheffield. The chorus was vivacious. Harry Norris conducted.

Waterloo School Engages Instructors

WATERLOO, IOWA, Aug. 27.—Aniti Giannetti, pianist, has been added to the faculty of Madigan School of Music. Mme. Brent has been engaged to teach dramatic art and play production at the same school. The fall terms opens on Sept. 6. B. C.

Iowa Soprano to Be Married in Denmark

CEDAR FALLS, IOWA, Aug. 27.—Signe Holst, one of the leading singers of this city, will sail for Copenhagen, on Sept. 15, where she will be married to a native of Denmark. Miss Holst has toured widely in recitals in America and last year made a concert visit to Europe. B. C.

Voting to Music Proves Popular in Turkey

LONDON, Aug. 12.—Voting to the sound of melody is one of the peculiar customs of modern Turkey. According to a Reuter dispatch from Constantinople, the Turkish electoral campaign to choose the secondary electors (who elect the deputies for the National Assembly) is now in full swing. Electors are invited by the sound of drums to record their votes in urns, prominently placed in different parts of the town, and the voting is accompanied by the sound of music.

COMMUNITY EVENTS HEARD IN ORANGES

Park Series of Concerts Is Gift to People—Becker Works Listed

EAST ORANGE, N. J., Aug. 27.—A series of ten Thursday evening concerts, the gift of Louis Bamberger to the people of the Oranges, has been given this summer in Watsessing Park here. The events were given by Harry Barnhart and his band, under the auspices of the Community Chorus of the Oranges.

Beginning on June 30, the series will come to a close on Sept. 1. The first half of each concert was broadcast by radio. In case of rain, the events were held in the Orange Armory.

A varied list of works by classic and modern composers was presented. Several compositions by Americans were included. Among these was a Festival March by Gustave L. Becker, heard at the concert on Aug. 18. The same composer's "Gavotte Humoresque" is scheduled for a hearing on Sept. 1. Soloists were presented in several of the concerts.

Yeatman Griffith Guest at Portland Reception

PORTLAND, ORE., Aug. 27.—Yeatman Griffith, who is conducting vocal classes here, with Mrs. Griffith, was guest of honor at a reception given by Mr. and Mrs. Donald Spencer, on Aug. 10. J. F.

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Final Week of Chautauqua Concerts Marked by Hutcheson's Bow as Leader

Pianist Takes Baton for Performance of Bach Concerto by Stoessel, Wagner and Possell—Native Novelties by Ernest Kroeger and Dorothea Nolte Given—Soloists Are Mischa Mischakoff, Roland Partridge, Grace Divine and Earle Spicer

CHAUTAUQUA, N. Y., Aug. 27.—With large and interested audiences continuing to the end, the last of the five weeks' series of thirty-three concerts by the New York Symphony, under Albert Stoessel, was given here on Aug. 20. It is estimated that the total attendance for the season was about 165,000. Nine American orchestral works were given during the summer.

An outstanding event, in the final week of eight concerts, was the appearance on Monday of Ernest Hutcheson as conductor of the Bach "Brandenburg" Concerto No. 5, with Mr. Stoessel, Roscoe Possell and Oscar Wagner playing the solo violin, flute and piano parts, respectively.

Leads With Authority

For an artist who has but lately taken up the fair art of conducting, Mr. Hutcheson showed a fine knowledge of his new avocation. He led the orchestra and the three soloists with authority. There was much enthusiasm evidenced at the conclusion.

The opening number was the Chorale-Prelude from "Sleepers, Awake" of Bach. On the same program were the "Leonore" Overture No. 3; the Overture to "The Bartered Bride," and "Till Eulenspiegel," by Strauss. The vocal soloist was Roland Partridge, who was heard in the "Air d'Azael" from Debussy's "L'Enfant Prodigue," and "In fernem Land" from "Lohengrin." He received enthusiastic applause.

On Tuesday the program consisted of the "Military" symphony of Haydn, "Wotan's Farewell" and the "Magic Fire Music," the "Hispania" Suite by Stoessel, repeated by request, and the "1812" Overture. Jan Williams, clarinetist, gave excerpts from Verdi operas.

Italian Program Given

The Wednesday matinée presented two works unfamiliar to Chautauqua audiences, Honegger's "Pacific 231," and Dorothea Nolte's "Episode." Both received the approbation of the audience. In the evening a program which consisted almost entirely of the Italian composers, was given. The works heard were Corelli's "Christmas" Concerto for strings and organ, the Aria of Tenaglia, the "William Tell" overture of Rossini, the Dance of the Hours from "La Gioconda," and the March from "Aida." Grace Divine sang "Voce di Donna" from "La Gioconda" with orchestra, and three Mexican and Italian folk-songs

with piano. She was obliged to give an encore.

"Mississippi" Poem Heard

The Bach-Abert Chorale and Fugue opened Thursday's concert. Another equally fortunate rendition was that of the Schubert B Minor Symphony. A new work to be heard here was the Symphonic Poem, "Mississippi," by Ernest Kroeger. The Polovetzian Dances from Borodin's "Prince Igor" closed the concert. Crystal Waters, soprano, was the soloist in three numbers.

On Friday, after the Brahms Symphony No. 1, Mr. Stoessel was recalled many times. An outstanding soloist was Earle Spicer, baritone, who gave the "Volga Boat Song" and "Danny Deever." Bridge's "Isabel" was given as an encore. The Prelude and Finale from "Tristan" and "Till Eulenspiegel" completed the evening's entertainment.

Ovation for Players

A matinée program of lighter numbers was heard on Saturday afternoon. At the final concert in the evening, an ovation was given the orchestra and



Ernest Hutcheson

Mr. Stoessel. The conductor responded to many recalls, sharing this honor with his men.

A speech of farewell was made to the musicians by Arthur E. Bestor, president of the Chautauqua Institution. Mr.

Stoessel expressed his sorrow that the concerts were over.

The program consisted of Dvorak's "New World" Symphony, Liszt's "Les Préludes" and the Conus Violin Concerto played by Mischa Mischakoff. With the audience and orchestra standing, the last concert ended as the first had begun—with the playing of the "Star-Spangled Banner."

Hartford Conductor Named Director of Sängerbund

HARTFORD, CONN., Aug. 27.—Samuel J. Leventhal, conductor of the male choir of the Hartford Sängerbund for the past seven years, was elected director of the Society at its recent annual meeting. R. Hugo Andree, president, presented both Mr. Leventhal and Otto Geiger, first vice-president, in appreciation for their services, with purses. Carl Hess, Jr., second vice-president, was elected chairman of the music committee, comprised of Michael R. Spugnardo, Herman Betz, William Kupp and Walter Sagner. Gordon F. Griswold and John Gratzka were elected librarians. Chosen delegates to the Connecticut State Sängerbund to be held in Stamford in September were Otto Geiger, Max M. Korder and Oskar Frinke. Martin Reizer and Albert Kaufman were named alternates. W. E. C.

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NEW YORK, SEPTEMBER 3, 1927

BUILDING PROGRAMS

WHILE there are a few artists leading the way to a better practice, the average musical executant continues to arrange recital programs with little or no regard for psychological continuity. It is rarely that he takes into consideration the affinities between composers, the differences in period styles and the spiritual implications of the music they present. Too often is a recital a hopeless confusion of disparate items and a chronological jumble.

The fault lies partly with the auditors and partly with the performers. Auditors have become so accustomed to accepting what is offered them that they will sit patiently, even enthusiastically, through a medley of ideas which they would not tolerate under other circumstances. A discriminative lover of literature would not think of reading for aesthetic enjoyment an arbitrarily chosen series of excerpts from Theocritus, Tacitus, Ovid, Augustine, Dante, Pulci, Montaigne, Dostoevski, Goethe, Heine, Cervantes, Burns, Balzac, Carlyle, Maupassant, Whitman, Spinoza, Mallarmé, Ibsen and Pirandello—all in the space of an hour and a half. Yet the same person will make no complaint about an equally haphazard program of songs or piano pieces. Custom has dulled the critical faculty in this particular point of contact.

But inasmuch as the auditors are relatively helpless beings who have paid their money and must listen to what the piper plays, the major responsibility rests upon the performers. If they will remember that music is not primarily a vehicle for the display of virtuosity, they will have cleared the ground for effective program building. If they will realize that every generation has its distinctive musical expression, they will be able to assort their materials. And if they will interest themselves in contemporary musical thought, they will become

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what they should be—interpreters not only of the lore of the past but of modern tendencies.

The mixed program, with its juxtaposition of many styles, should lose its monopoly. Waiting for its place are two legitimate successors: the period program and the one-composer program. Out of the great mass of musical literature, hundreds of programs can be arranged—homogeneous and definite illustrations of the music of a particular epoch or movement—thoroughly enjoyable in themselves and at the same time illuminative for the student. The individual program, devoted exclusively to the works of a single composer, should be advanced from the experimental stage and become a recognized method of interpretation. And the music of today, the present searchings of the human mind among harmonies and melodies, should be presented to the public with the same promptitude that publishers exhibit in bringing out new books of moment.

WHAT THE PUBLIC WANTS

OF all devices for the wasting of time, the most certain that a musician can pick upon is the expenditure of anxious thought over the preparation of programs that will give the public what it wants. If there were such a thing as a collective public mind, the task of satisfying its demands would be easily accomplished, but the public as an entity is a fabulous monster existent only in the imagination. As a matter of fact, the public never knows what it wants, because it is myriad-minded and divided in opinion. A majority of minds may agree for a time upon a like or a dislike, but that agreement is temporary and unstable.

The public may be compared to a chemical compound as temperamental as nitroglycerine and as liable to unexpected explosions. What is fashionable today in music or in clothing will be demodé tomorrow. A popular song that is in vogue in June may be utterly forgotten in December, banished to make place for a new favorite. The only certain statement that can be made in regard to popular approval of music is that some compositions have stood the test of time for several generations, but how long that liking will last no one can predict.

Both composer and performer should regard a musical work as a blank check drawn on the Bank of Enjoyment and payable to any auditor who wishes to cash it. The resources of the bank are unlimited and the checks will be honored for whatever amounts the holders desire. It is futile to expect that all auditors will accept the checks with the same appreciation. Some will tear them up in disgust, some will throw them carelessly away, and some will present them for payment in varying sums.

We have been told with tiresome repetition that a genuine work of art should have an immediate appeal to all who meet it for the first time. That is a fallacy so flimsy as to stand no strain of examination. There is no form of artistic expression that affects alike the young and the old, the ignorant and the wise, and the countless variations of individual taste. If prompt acceptance by all had been the final test of merit in the past, many a masterpiece would have perished incontinently.

Personalities



Three by an Atlantic City Pool

Whether it is a reflection or a gold fish on which Elsa Alsen, soprano, Edwin Swain, baritone, and Annie Friedberg, their manager, are intent, is anybody's guess. But the tableau, which reveals them in a garden in Atlantic City, shows their unanimous interest in the pool before them. Miss Alsen and Mr. Swain sang to much applause in the first concert of the season at the Steel Pier in the seaside city.

Hislop—The King of Denmark has conferred the Order of the Dannebrog on Joseph Hislop, who has been appearing in tenor rôles at the Opera in Copenhagen.

Molter—Singing in the clear air of the New Hampshire mountains is an exhilarating experience, Isabel Richardson Molter, soprano, finds. She states that one's voice carries easily through the rarefied atmosphere. Recently she stood on a boulder in a field near her old homestead, rehearsing a program. Her husband climbed to the crest of a hill not far away, and heard every tone and word of a song she was singing.

Flonzaley—With the end of their vacation the four members of the Flonzaley Quartet have put aside their separate existences and become once more an ensemble, busily concentrated upon daily practice in a mountain retreat in the Canton de Vaud, Switzerland. The quartet will open its twenty-fourth season on Oct. 26 at Smith College, Northampton, Mass., and will remain in the United States until April, engaged on a tour which will include the foursome's eighth visit to the Pacific Coast.

Goossens—It is related that Saint-Saëns would drop his composition and delve into astronomy, archaeology or mathematics, as his fancy chose. Similarly, Eugene Goossens is said to take pleasure in models of steam engines, from the simplest down to the most complex. He was interested in things mechanical when a boy, and for a time seemed destined to be an engineer. But, his father being an orchestra conductor of note and his mother musically accomplished, he inherited a love of music that overpowered his youthful mechanical ambitions.

Cahier—The rôle of pianist well becomes Mme. Charles Cahier. The American contralto has been spending the summer at her Swedish castle, Helgerum, where several pupils are studying with her. Recently she appeared as accompanist for two of them, Georgia Standing of Salt Lake and Constance Lundvall of Malmö. Miss Standing was subsequently engaged for ten concerts in Sweden. Incidentally, though Mme. Cahier avers that she never had a piano lesson, her playing of that instrument once won praise from no less a person than Grieg.

Samossoud—Deeply engaged in the plans for conducting Deems Taylor's "The King's Henchman" on tour throughout the country, Jacques Samossoud is at present a busy man. Incidentally, this project to advance native music is all the more notable because Mr. Samossoud is one of the few members of the company who is not an American. Before the war he conducted opera in Petrograd, and during the conflict conducted the Tsar's Military Symphony Orchestra. Among other places where he has conducted are Tiflis, Constantinople, Athens and, more recently, the San Carlo Opera of Lisbon. He resigned to come to America with his wife, Thalia Sabanieva, soprano of the Metropolitan.

Point and Counterpoint

By Cantus Firmus, Jr.

Barbers—Operatic and Otherwise

THE hair-snipping profession is one that leaves the tongue sadly unemployed. Therefore, its members are, perhaps, accused not unjustly of a tendency to loquacity. The classic example is, of course, *Figaro*, whose nimble lips have been the despair and delight of baritones for a century.

Opera, in particular, is one of the forms of ambrosia upon which the Latin members of the guild delight to feed. And why not? Is not their calling in itself a lyrical one?

The impressions formed by a clippers-wielding music-lover of Latin persuasion, hearing the "double bill," were recently set forth in *Life* by H. W. Hane-mann in the following inimitable argot, which we slightly abridge:

"Cavalleria Rusticana, datsa verrie nize! He's wreeten heem, Pietro Mascagni. . . .

"Was wan time a falloh was heen loaf weet heez goil but he's go for be heen de army. . . . Whan he's come back home, he's goil she's married somebody else.

"But he's smot falloh, so he stot to make da loaf to anodda goil joos' to get heven—datsa doidy treeck! . . .

"Dan come de fois goil han' say, 'Alla ri', keed!' So he's leave da odda goil flat. . . . Th-th-th-th! Datsa bad! . . .

Retribution Stalks

"So dese goil she say nutteeng, but she teenk, 'Hall right fo' you. . . . Now Hi'm gonna feexa you hup good!' So she's go an' tella da husb' . . . Says de husb', 'Hi go to dese Turridu and bitea he's lef' hear!' Heen Seecily datsa mean fight. . . .

"So dey fight weet da knife and dese falloh he's keela dead! Monkey beezaniss weet da wim' datsa verrie bad! Watchu wan' onna hai' pleeze?"

Best Yet to Come

A TEACHER had assigned his class in harmony to write an original period extended at the beginning with an introduction.

The next week a girl, unusually brilliant in things other than theory, placed on the music rack before him a handsome manuscript entitled:

"Flirtation—
To a Stranger"

After glancing over the composition a few seconds, he asked the girl where the introduction was.

"Well," she coyly remarked, "that comes toward the end!"—*The Baton*.

Percussion

"JONES has made a big hit in a jazz orchestra with his saxophone."

"Why, I didn't even know he could play one."

"He doesn't. He beats it against the wall."

The Minaret Crawl

THE modern Mohammedan woman is reported to have left the harem for modern clothes and participation in the latest dances. We foresee a revival of the somnolent Turkey Trot.

A Memory Contest

FORGETFULNESS, a Hindu art, is out of place in an opera part. To pensive blanks though he attain, The faulty tenor causes pain! Such bliss exclusive without care May suit to T the Orient air. In rushing Gotham or Chicag-o The chanteuse must her onions know!

Come Again!

"LOOK here, old boy," said the vaudeville singer to the manager, "I object to going on just after the monkey act."

"Well, perhaps you're right," replied the manager. "They might think you were an encore."—O. M.

State of Siege

DOORKEEPER (at concert): "Ma-dam, you're too late. The singer has just started."

Latecomer: "But I can slip in without making a sound."

Doorkeeper: "It isn't that. If I open the door half the audience might rush out."—I. H. M.

Reasonable

"WHY have you been absent from lessons?" demanded the music teacher of the pupil.

"Ma broke 'er arm Monday."

"But this is Wednesday. Why did you stay away two days?"

"Why—er—it was broken in two places."—O. M.

A Sky Saga

COME what may,

Most ev'ry day

Another fair

Plane "takes the air."

O would that flight-

Y songsters might

Pack up their notes

And hire sky-boats!

Moral: Aviation Is Still in Its Infancy. Why Court Competition?

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

A Dramatic "Lucia"

Is there any reason why the rôle of *Lucy Ashton* in Donizetti's opera should not be given some dramatic significance or is the triviality of the music such as to overshadow the terrible tragedy of the story itself?

"SOPRANO."

Hollywood, Cal., Aug. 24, 1927.

The Question Box Editor once discussed this very point with a prima-donna of the Metropolitan who had made a great success in the rôle. She claimed that the character of the music, in the *Mad Scene* especially, was such that if one attempted any dramatic action, it would be impossible to sing. This,

however, is not convincing, and there seems no reason why, in spite of Donizetti's glittery measures that poor "Lucy" should not be made as dramatic as Scott has made her in the novel. Perhaps the costume has something to do with it!

???

"La Grande Tante"

Where can I get hold of a score of Massenet's "La Grande Tante"?

AGNES CARROLL.

New York City, Aug. 21, 1927.

Unfortunately this work is out of print and unobtainable. There is a copy, however, in the music room of the New

York Public Library at Fifth Avenue and Forty-second Street which can be seen there but not taken away.

???

The Dump

Can you describe for me the tune or dance, "the dump" referred to by Shakespeare in "Romeo and Juliet"?

D. R. W.

Cincinnati, Aug. 20, 1927.

Although this dance is frequently referred to in Tudor literature, and twice by Shakespeare, its actual form is lost in obscurity. There are several examples extant of the tune, however. The tune is usually spoken of as being doleful, but "Lady Carey's Dump" in four-four time has a more or less sprightly rhythm.

???

The "Stabat Mater"

Who was the author of the text of Rossini's "Stabat Mater"?

"CURIOUS."

Detroit, Mich., Aug. 22, 1927.

The poem was written by Jacopone di Todi, a Franciscan monk of the Thirteenth Century. It has been used a number of times by other composers. In-

deed, the setting of Rossini, though perhaps the best known, is probably the least devotional and the least in the spirit of the text.

???

Violin Magazines

Kindly list a few magazines devoted to the interests of violin music and violin players.

"ROSIN."

Cairo, Ill., Aug. 26, 1927.

"The Strad," "Violin Monthly," "Violin and String World." These three are all published in London. "The Violin World" is published in New York, and "The Violinist" in Chicago. Please note that these names are selected at random and have nothing whatever to do with the class of the periodicals themselves.

???

"Harold in Italy"

Is it true that Berlioz' symphony, "Harold in Italy" was originally a violin piece?

AGNES ELVEY.

Chicago, Aug. 25, 1927.

Yes, Berlioz wrote it as a violin solo for Paganini but the violinist did not care for it so the composer utilized the material in the symphony.

How Creative Music Teaches Children to Build Instruments and Compose Music

[Continued from page 5]

by Mrs. Coleman at the summer session of Teachers' College. Students from all parts of the United States, extending as far west as California and as far south as Florida, have taken these courses the past three summers. By this means "Creative Music" will be extended to many schools throughout the country and reach countless pupils in public schools who are unable to buy musical instruments or whose ability is not suf-

ficient to enroll them in musical organizations of the schools.

Thus, all children may obtain a knowledge of music and musical instruments and the opportunity to drill in simple instruments suited to the less musical children of a community. The child without talent needs to play some musical instrument—possibly his need is even greater than that of more talented youngsters. By instruction in "Creative Music" the masses of children are given instruction in orchestral instruments with a resultant knowledge of their development and their tones in ensemble work.

At the close of the summer session in "Creative Music" in August, the class gave a private concert at which each member was privileged to invite one guest. During the summer, class members had made from three to five instruments each and all together they had composed one hundred and fifty original compositions.

Waterloo Appoints High School Instructors

WATERLOO, IOWA, Aug. 27.—The music instructors for the high schools have been announced for the coming year as follows: West High: Naneen Davis, Gail Wilbur, and Mildred Luce, violin; East High: J. A. McEwen, Grace Ullemeyer and Ettabelle Storer. Gwenn Gilbert has been appointed violin instructor in Union and Senior High Schools. B. C.

Paul Doguereau Plays at Newport

NEWPORT, R. I., Aug. 27.—Paul Doguereau, French pianist, played at an Art Association concert recently, before the Cenacle Convention. W. E. C.

A Concert Intime

Program of original compositions by the "Creative Music" Class, Lincoln School, Columbia University, using various percussion and wind instruments made by the composers, and typifying work of the elementary grades.

I—Two Drum Choruses:

"My New Drum" Dieman
"I Had a Little Box" Russell

II—A Group of Instrumental Solos, each played by the composers.

Flower-pot solo ("The Candy Shop") Palm
Sleigh-bell solo ("Santa Claus") Holmberg

Nail solo Bugbee
Yellow Bowl solo Phillips

III—"Theocritus Pipes in Sicily," composed and played on golden Pipes by guest artist Sara L. Patrick

IV—Two Pan-Pipe choruses:

"The Sandman" Reibert
"The Piper" Clark

V—Two Bell Numbers:
"A Minor Melody" Townsend

"Cuckoo" Payne
VI—Ocarina Group:

Ocarina solo Zeis
"Welcome the Winter" Hibbard

"The Wind" Phillips
VII—Three Crystal choruses:

"Hurry, My Pony" Whitney
"Wonder" Holmberg

"Sleep, my Dolly" Davis
VIII—Flageolet Group:

"A Spring Shower" Bugbee
"The Clock" Dieman

"Dolly's Funeral" Russell
IX—Marimba Ensembles:

"Reverie" McKinney
"Spring Song" Clark

X—"A Rondo" Ballard
XI—"Goodbye Song" Palm

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ST. LOUISANS BOOK 1928 OPERA TICKETS

Reservations Already Reach
\$65,000 Mark — "Hoffmann" Well Presented

By Susan L. Cost

ST. LOUIS, Aug. 29.—Although unseasonable weather had at times a deterrent effect on the size of audiences attending the Municipal Opera Company's ninth season in Forest Park, an effect which may send total receipts below last year's mark, ticket reservations for the season of 1928 already exceed \$65,000.

A special cast and an augmented orchestra gave point to the Company's final production of this year, "The Tales of Hoffmann." The opera was sung with fine effect by Joseph Wetzel, who had the title rôle; Marion Telva as *Giuletta*; Beatrice Belkin, the *Olympia*; Louise Lerch, *Antonia*; Joseph Royer in the rôles of *Coppelius*, *Dappertutto* and *Dr. Miracle*; Joseph Burke; Eleanor Marlowe, *Nicklausse*; Paul Kleman, *Spalanzani*; Robert Betts, *Nathaniel*;

Opera Based on Burns' Life Heard in London

LONDON, Aug. 10.—An opera based on incidents in the life of Robert Burns was given with his verses set to folk-music, in the New Scala Theater on July 26. T. C. Fairbairn, the operatic producer, arranged the libretto, and Dr. Albert Edwards the score.

Among the principals Frederick Taylor sang the songs allotted to the poet, Karin Sylvia those of *Highland Mary*, and Edward Dykes those of *Tam o' Shanter*. The chorus was composed of the choir of Holy Trinity Church, Richmond, and members of the Royal Choral and Oxford House Societies. Accompaniment was limited to two pianos, occasionally reinforced by a brass quartet. A ballet in which children appeared was popular.

John Dunsmure as *Crespel*, and Robert Hyndman, *Hermann*.

Louis Kroll conducted with authority, and the principals were justly applauded for their individual artistry. The chorus was also remarkably efficient.



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SUMMER FARE INTERESTS HEARERS IN LONG BEACH

Concerts by Elsa Alsen and Novel List
by Indian Singers Feature August
Musical Events

LONG BEACH, CAL., Aug. 29.—Elsa Alsen, prima donna soprano of the Chicago Civic Opera Company, sang for an appreciative audience at the Municipal Auditorium recently in a most attractive concert.

She opened her program with an aria from "Oberon," which was followed by compositions of Schubert, Strauss, Pfitzner and Weingartner. In the second group, comprising French songs, the Breton folk-song "L'Angélus" was exceptionally well received. Works of Paladilhe and Lenormand completed the group. The whimsical "Sequidilla" of De Falla and several modern English songs by Edwards and La Forge rounded out the program.

By request Miss Alsen sang the celebrated "Ho-yo-to-ho" from "Die Walküre" and in response to continued applause repeated it in part. Celius Daugherty was a most acceptable accompanist. The concert was presented under the auspices of the Seven Arts Society, Kathryn Coffield, director.

A program for the Indian Welfare Department of the California Federation of Women's Clubs, arranged by Lucy E. Wolcott, was given in the Municipal Auditorium on Aug. 4. Those appearing were Princess Tsianina, soprano, who was also the principal speaker of the evening; Chief Miniwaco, violinist, from the Aleutian Islands, Alaska; Quahoya and Eaphavie, Hopi Indians; the Freysingers Ladies' Quartet; the Virginia Hubbard Violin Quartet, and Leon Rice, tenor. Other speakers were Mrs. Louis J. Gillespie and Mrs. William E. Mabey.

Joseph Ballantyne presented his artist pupils, Errol Olson, contralto, and James G. McGarrigle, baritone, on Aug. 5 in a program made up of arias and modern songs. Both singers demonstrated good musicianship and voices of exceptional quality and range.

William Conrad Mills, voice teacher and choir director of the First M. E. Church, has returned from a three weeks' vacation in the Middle West.

ALICE M. GRIGGS.

Upper Iowa University Has Faculty Additions

FAYETTE, IOWA, Aug. 27.—Galen C. Mirick, band instructor, has recently been added to the faculty of Upper Iowa University. He will give a course in organization, management, instrumentation, and direction of ensemble instrumental music. Mr. Mirick is the author of a series of "Beginners' Band Lessons." He has been active in Fayette, West Union, Clermont and Elgin, where he organized a consolidated band of 125 players. He held a musical festival this year in the University gymnasium. This was the biggest festival of its kind ever held in northeastern Iowa. Another addition to the music department of the university is Leslie E. Wentzel, voice instructor. B. C.

"Beggar's Opera" Booked for Cincinnati

CINCINNATI, Aug. 27.—"The Beggar's Opera" will be given here by a company of English singers under the local management of Minnie Tracey early in the season. Miss Tracey has added the calling of impresario to her duties as one of the city's leading vocal instructors. G. G.



Dan Gridley, Tenor, from a Sketch

LOS ANGELES, Aug. 27.—The Hollywood Bowl management introduced a policy this year whereby resident artists of Southern California will be featured as soloists. Each season one singer and one instrumentalist will be chosen by an audition board. More than 100 singers entered the contest this year, a fact which bespeaks keen interest and competition. The board unanimously chose Dan Gridley, Los Angeles tenor, as the first resident artist to appear as featured soloist. His appearance on July 29, under the baton of Pierre Monteaux, proved beyond a doubt that this new policy meets with the approval of the Bowl patrons.

EVENTS IN SALT LAKE

Chaminade Chorus Heard in Outdoor
List—Other Activities Welcomed

SALT LAKE CITY, Aug. 27.—Under the direction of A. C. Lund, the Chaminade Chorus gave a complimentary open-air recital at the McCune School of Music and Art. This was one of the series of twilight recitals that are being given by the school of music on its beautiful lawn, east of the main building.

Willard Peterson, Salt Lake pianist, was selected as piano soloist at the American Legion concert given at Ogden, Utah, Aug. 12.

William R. Lym, teacher of reed instruments, will return to the McCune School of Music and Art Sept. 1, it is announced. Mr. Lym will also be instructor of band and orchestra at the L. D. S. College here.

VIOLA BROWNING HYDE.

Mary Lewis to Sing in Charlotte

CHARLOTTE, N. C., Aug. 27.—Mary Lewis has been engaged to sing here on Oct. 14, under the auspices of the Hornets Nest Post of the American Legion. Miss Lewis will come as the first artist in a series of events. She will be followed by Ruth St. Denis, Ted Shawn and the Denishawn Dancers. D. G. S.

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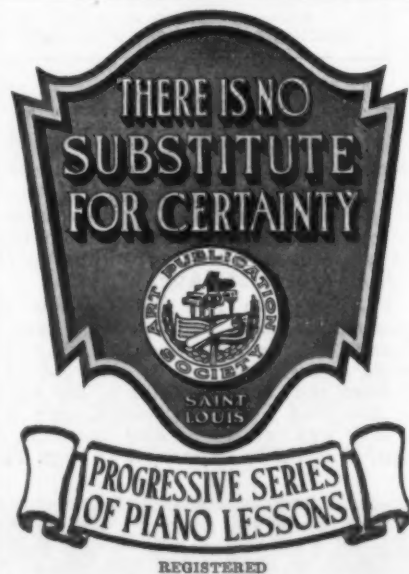
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Tepee-Land Comes to Woodland Theater When Cadman's "Sunset Trail" Is Sung

First Performance in California of Picturesque Indian Opera Is Given Under Composer's Leadership Before Large Throng at Palo Alto—Dramatic Effects Achieved by Soloists, Chorus of Sixty and Orchestra

PALO ALTO, CAL., Aug. 27.—Tepees were pitched among spreading oaks under a starlit sky, and swarthy warriors slid out onto the natural stage from among the growing trees and thick shrubbery, when Charles Wakefield Cadman's operetta, "The Sunset Trail," had its California premiere, in the new Woodland Theater at Hillsborough on Aug. 19. The opera was presented under the composer's direction for the benefit of a local charity. The outdoor amphitheater had its first evening performance at this time, having previously accommodated only summer afternoon symphony concerts.

Attractive Pageant

It proved a perfect setting for Cadman's work. The libretto concerns an Indian tribe's last stand against the encroaching White Man before setting out on "the sunset trail." The acoustics of the theater, tested by symphony and choral programs, proved adequate to the demands of opera.

A near-capacity audience attended last night's production, calling the composer to the stage at the close for acclamation. An even larger group is expected for this evening's repetition.

Interest was held by the rare beauty of the music and by the picturesque

pageant of Indian life rather than by the simple story. The theme-song, "The Sunset Trail," is essentially dramatic as well as authentically Indian; as sung by the sixty-voiced chorus of Indian warriors and women at the close of the story, it reached unforgettable emotional heights.

Elizabeth C. Hamilton, of Burlingame, a lifelong friend of Mr. Cadman's, had trained the chorus, whose easy handling of the difficult music was the outstanding feature of the production. Mrs. Hamilton also sang the "Chapita" song in the prologue and a duet with E. Harold Dana, San Francisco baritone. Mr. Dana took the chief's rôle in the main body of the play. The part of *Redfeather*, the warrior, was sung by another San Franciscan, Gwinn Jones, whose sweet tenor blended exquisitely with the soprano of Mary Groom Richards in the haunting "Lodge of Love" duet. Mynard Jones, Paul Armstrong, Robert Fergus and E. J. Chamberlin sang other solo parts.

Poetic Text Pleases

In connection with the prologue, a characteristic Indian song, "The Moon Hangs Low," was interpreted by Oosh-la-le (Sly Fox) of the once famous Rogue River tribe.

The poetic text of the story was written by Gilbert Moyle of Berkeley. The music is in the characteristic mood of the author of "The Land of the Sky Blue Water" and "Shanewis"—much of it compares well with his best work.

Fred Carlyle was stage director and, with Mrs. Hamilton, worked out the portrayal of Indian life with Mr. Cadman. Gorgeous native headdresses were loaned by W. F. Hamilton from his private collection.

Walter Oesterreicher, of the San Francisco Symphony, led a small ensemble which produced, despite its

meagerness, some interesting orchestral effects. At the piano, Helen Evans Beal played impressively.

CHESTER W. BARKER.

San Malo Plays in Cedar Falls

CEDAR FALLS, IOWA, Aug. 27.—Alfredo San Malo gave a violin recital in State Teachers' College Auditorium in the summer course. Mr. San Malo's first number, an Eccles sonata, was followed by the "Symphonie Espagnole" of Lalo. His closing number was Ravel's "Tzi-

gane." Mr. San Malo was enthusiastically applauded; and his accompanist, Joseph Brinkman, came in for his share of approval.

B. C.

Washington Band Leader Is Retired

WASHINGTON, Aug. 27.—Warrant Officer William J. Cain, band leader at the Army Music School at Washington Barracks here, has been transferred to the retired list of the Army on account of disability incident to the service.

A. T. M.

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PARIS, Aug. 12.—Though in some measure a closed book to the western world, musical life in Russia is still very intensive, because of the musical talent of the Russians and their great love of music. Music for them is not a diversion, but life's daily necessity. Thus reports Alexandre Borovsky, pianist, who recently returned from a tour in that country.

The artist notes that the audiences which attend the concerts have completely changed since the time of the revolution. Youth for the most part dominates the new concertgoers, which welcome eagerly every new musical feature. If, on one hand, this public lacks competence, because of small experience, on the other hand it is free from any misleading thoughts, and its judging is

not influenced by any professional criticisms.

During the interpretation the public is rather sober, but if the artists are liked, the audience will not let them leave the stage and, without any consideration of time, is willing and ready to hear them to any length. The present public prefers emotional and powerful music, glaring in colors. Therefore Beethoven, Liszt and Prokofieff are, for example, among the most beloved and appreciated.

In spite of the poverty of the inhabitants, the price of seats is higher than in France or Germany. For example, they charge between forty cents and two dollars for a place. "Passes," or free cards, called in French "billets réduits," or in German "Freikarten," are unknown in the Soviet Republic.

Opera Carries On

The opera theaters give several premières every season. The most interesting this year were probably "The Love of Three Oranges" by Prokofieff (in Moscow) and "The Jump over the Shadow" by Krenak. The ballet in Moscow and Leningrad still flourishes, as under the old régime. Charkow, the capital of the Ukrainian Soviet Republic, possesses also an opera house and symphonic orchestra. In Kieff, a new orchestra without conductor, the second in Russia, has been established.

All the symphonic concerts are subscribed for. The recitals of foreign soloists secure mostly a full house. Mr.

Borovsky, for example, gave four recitals in Moscow during two months, and each time played before 2000 people. He gave thirty-four concerts, during his two and one-half months' tour, and played in nine towns: in Moscow, Leningrad, Charkow, Kieff, Odessa, Rostoff, Baku, Tiflis and Erivan.

Moscow and Leningrad still possess their splendid opera-orchestras. Other organizations are the Moscow Persimfans, which gives about forty concerts during the season, and the "Gosfil" Orchestra in Leningrad, which gives also several symphonic concerts. During the last three years many first class foreign conductors have gone to Russia, among them Bruno Walter, Otto Klemperer, Pierre Monteux, Hermann Abendroth, Hans Knappertsbusch and Oscar Fried. The orchestras possess also several gifted Russian conductors.

Some foreign virtuosos come to Russia, but not so often as conductors. Russia has some very eminent soloists, for example, Igoumnoff, Sofronicky, Oborin and Ginsbourg, pianists.

Foreign Musicians Invited

After a complete isolation of Russian music life from abroad during seven consecutive years (1917-1924), the Soviets began in 1924 to invite foreign artists for concert tours in the S. S. Republic. These artists were, during the first years, exclusively foreigners. It was only in the first months of this year that two Russian artists were invited to come from abroad—Serge Prokofieff, the composer and Mr. Borovsky, pianist. The latter has been invited to make another tour of Russia in 1928.

The choice of the artists invited from abroad is left to three or four governmental musical organizations, which ask the permission of the high Soviet authorities to pay the fees in foreign value, a measure which is forbidden by the present laws of the republic. In other cases every traveler leaving Soviet territory has the right to carry only a sum not exceeding \$150. One of the organi-

World Concert Hall Is Project in Vienna

VIENNA, Aug. 10.—An ambitious plan to erect here a World Music Hall, with a home for musicians and a Memorial Gallery of Honor, is being announced by an organization which calls itself the World Musicians' and Singers' Society. This group recently held its seventh convention at the headquarters of the Musikverein. Plans have been prepared by Dr. Josef Hofmann, architect of Vienna. Other designs have been prepared by other architects. President Maurer of the Society announced that an American banking firm was ready to provide the capital for the building, which is expected to cost some \$500,000. The Austrian government is reported to have placed a site at the disposal of the Society. At the same sessions it was unanimously decided to create a "Beethoven-Schubert Memorial Fund" to promote the welfare of musicians. The nucleus for the fund is to be drawn from the proceeds of Beethoven and Schubert celebrations in which members of the Society take part as soloists.

zations of this kind, called "Persimfans" in Moscow, obtained this permission for three artists only for the last season: for Egon Petri, German pianist; for Prokofieff and for Mr. Borovsky.

Where Leaders Are "de Trop"

One of the most original features of the musical life in Russia is the Moscow orchestra which plays without a conductor, called "Persimfans." This orchestra has existed for five years and has ninety musicians. The pick of the orchestra is composed of the best instrumentalists of the previous Koussevitzky orchestra.

Such an orchestra, without a conductor, needs a much greater number of rehearsals than the usual ensemble, because every member has to know not only his part, but the whole musical piece in detail. Otherwise he risks failure in his task during the interpretation.

In this way the members of this orchestra really hear the music they are interpreting, instead of following the conductor's bâton and counting, machine-like, the measures and pauses!

The tonal effect of the Persimfans Orchestra is usually very good, reports Mr. Borovsky, who was a soloist with it, but it sometimes lacks in brilliancy. He is convinced that in a few years this orchestra will create its repertory, which will be unsurpassed by any other conducted orchestra.

Modern Creative Tendencies

The creative power of Russian composers is a very intensive one. The new compositions are well printed by the governmental editions. In opposition to the modern European composers, who begin to be more and more conservative and simple in their works, and who appreciate not only Bach and Scarlatti, but even Rossini and Gounod—young Russian composers are inclined to the most atonal music, to the complete freedom of form and to the breaking of melodic line. They are influenced chiefly by Skriabin in his last works and by Prokofieff.

What will come of this interesting bacchanalia of sound is difficult to say at present. But the interest in new music is a great one in present-day Russia, which corresponds to the general interest shown by the masses to all new features of life. "FELLAB."

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Munich Festival Brings Novel Wagner Staging

MUNICH, Aug. 15.—The Munich Festival, which was opened on July 26 with a performance of "Die Meistersinger," is again this summer attracting large international audiences. The Wagner repertoire, given in the Prince Regent Theater, and the Mozart works, in the Residence Theater, have exhibited the best talents of the resident opera company and a few noted guests.

The new audience of somewhat democratic aspect which has been noted at most festivals since the war, is again in evidence this year. The inner circle of art-lovers has been invaded by curiosity-impeled tourists, whose interest in the music is, perhaps, secondary. Old-timers are somewhat scandalized at the applause which mars such episodes as the instrumental introduction to the final scene in "Meistersinger."

The old meticulous care in staging and the presence of many innovations in the stage management of Max Hofmüller is again in evidence. Such devices as the rainbow bridge and Walhalla are examples.

Innovations in "Tristan"

"Tristan und Isolde" is the particular work selected for a new scenic investiture this summer. Leo Pasetti has sought to embody in his designs for settings the eternity of the sea, as embodied in *Tristan's* cry in the final act. In Act I the curtain of *Isolde's* cabin no longer hides the wide expanse of ocean, and the view in the final act is particularly impressive and illimitable. Elizabeth Ohms is a very impressive exponent of the Irish queen. Otto Wolf's *Tristan* is one of human appeal. Nissen as *Kurwenal* was better vocally than in his scenic portrayal. Less effective were Hager as *Melot* and Sterneck as *Marke*.

Knappertsbusch sought in his orchestral performance to aid the intelligibility of the declamation by subduing and modulating his orchestra appropriately.

In the opening performance of "Meistersinger," Paul Bender was a notable *Pogner* and Geis was excellent as *Beckmesser*. Fritz Kraus, though an excellently routined tenor, has not the free and full tones nowadays for the most satisfying performance of the "Prize Song." Elizabeth Feuge as *Eva*, Mme. Fichtmüller as *Magdalene*, and Grift as the *Night Watchman* gave familiar and well balanced interpretations, but best



SERGE PROKOFIEFF is seen (left) with the Polish composer, Felix Labunski, in the garden of the former's villa at Fontainebleau. One of Prokofieff's summer diversions has been tennis—hence the "blazers." He has revised his opera, "The Gambler," which is to have its première at the Leningrad State Theater in the coming season.

of all was, perhaps, Wilhelm Rode's masterly *Sachs*.

Knappertsbusch conducted a performance of accurate style, with some excellent moments in the conclusion of Act II, though at other times he rather overstressed certain effects.

New "Parsifal" Effects

In "Parsifal" there were some new scenic effects in the *Klingsor* scene, and that of the *Flower Maidens*. The orchestral performance in this work was particularly beautiful in tone. Rode was again a marvellously expressive figure as *Amfortas*. Bender provided a welcome *Gurnemanz*. Elizabeth Ohms was a *Kundry* of understanding style.

Erich Wildhagen contrived to give real singing to the part of *Klingsor*. The *Parsifal* of Appel was a free and effective portrayal. Especially notable was the reverence with which this work was performed.

In the "Ring" performances led by Knappertsbusch, there were some good portrayals, but there were also some vocal disappointments. Of routine quality was the work in many instances of Otto Wolf, Fritz Kraus, Heinrich Knote and Mme. Ohms.

As *Wotan* Hans Nissen, who has taken the place of Rode on short notice, is not ideally cast physically for the rôle and his voice has not the greatest power. Gertrude Kappel as *Brünnhilde* acts the part well and her knowledge of the music is quite thorough.

Most impressive of all was probably Lotte Lehmann, the guest soprano from the Vienna Opera, who revealed her beautiful voice and winsome presence as *Sieglinde*.

Mme. Lehmann was the *Eva* in a subsequent performance of "Meistersinger." Egon Pollak, guest conductor from the Hamburg Opera, led this performance with a spontaneity that made it one of the rarely satisfying ones of the Festival.

BREMEN, Aug. 10.—A new dance drama, "The Mabijs," by Fritz Fleck, has been accepted for production in the City Theater.

Film on Wagner's History Prepared in Europe

BAYREUTH, Aug. 15.—A film with the title "Richard Wagner and Fifty Years of Bayreuth" is being prepared and is to be shown this year. The data for the story were prepared by leading Wagner commentators and historians. The scenario will include some views of the Bayreuth operas. The picture is being produced by the director, Firmans. In order to produce the work a special syndicate has been formed, including Siegfried Wagner; Max Paur, director of the Leipzig Conservatory, and other prominent musical personages.

Korngold Première for Hamburg Opera

HAMBURG, Aug. 20.—Korngold's new opera, "The Miracle of Heliane," will have its world-première at the Hamburg City Theater, the production by the Vienna State Opera following soon thereafter. It will be heard also on a number of other stages in the coming season.

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Boston Activities

Aug. 27.

Events at Magnolia

Summer opera in English as presented by the American Opera Company of Rochester, N. Y., in Stillington Hall, Gloucester, Mass., has been instrumental in attracting a bevy of musicians to Magnolia on the exclusive North Shore, where the rehearsals are being held. To date five subscription performances have been given before overflow audiences. The sixth and concluding performance, "The Abduction from Seraglio," is scheduled for the evening of Sept. 3. Vladimir Rosing and Eugene Goossens are in charge.

Mr. and Mrs. Dudley Buck and their son Dudley Buck, Jr., of New York, are the latest adjuncts to the Magnolia music colony. Mr. Buck has accepted the appointment as National Chairman of contests in voice to be decided at the next Biennial of the National Federation of Music Clubs, to be held in Boston in 1929.

Mrs. Edgar Stillman Kelley, president of the Federation, who with Mr. Kelley is summering at Magnolia, is planning to attend the conference of New England music clubs, which will take place at the Statler Hotel, probably in November. In this conference many persons of prominence, including Mrs. Alvin T. Fuller, wife of Governor Fuller, and Mrs. Williams Arms Fisher are interested.

Returns From Europe

Josephine Durrell, conductor of the Durrell String Quartet, has returned from Europe and is now domiciled at Quinbeck Camps, Fairlee, Vt. Miss Durrell is interested in a string quartet at this summer camp, probably the only one of its kind in the country, which is not essentially a music study camp, boasting a chamber music group. The quartet is composed of Josephine Durrell, first violin; Ione Coy and Margaret Clark, pupils of Harrison Kellar, second violin and viola, respectively, and Ora Larthard, cello. The quartet plays three times a week for senior camp and once for junior.

Keeps Offices Open

A. H. Handley has taken no definite time off from his concert managerial duties this summer. He is at his offices in Steinert Hall daily, until Thursday evening of each week, when he repairs to his farm in Somersworth, N. H., for week-end rests. Mr. Handley predicts a busy season in 1927-28.

Pianist Visits France

Louis Cornell, concert pianist, and member of the New England Conservatory of Music faculty, is summering in France, as is his custom. He will return prior to Sept. 22, the date set for the opening of the Conservatory.

Busy in New York

Godfrey Wetterlow of the Godfrey Wetterlow Company, has been busy in New York all summer superintending the Maxwell Coffee Hour radio performances. Charles Touchette, his partner

in the concert managerial business, is summering in Bermuda, but is expected back early in September.

Sojourn in Nantucket

Marie Tiffany, soprano; Charles Stratton, tenor, both of New York, and Charles Fonteyn Manney, composer and music editor of this city, have made a summer sojourn in the artists' colony at Nantucket, Mass.

Coming From Abroad

Aaron Richmond, concert director, with Mrs. Richmond, are expected to return from Europe on Sept. 7.

W. J. P.

AMERICAN CONSERVATORY BOOKS NEW INSTRUCTORS

Department of Public School Piano Methods Will Be Added to Chicago School's Schedule

CHICAGO, Aug. 27.—Among the new names added to the faculty list of the American Conservatory for next year is that of Edoardo Sacerdote, whose duties will include the teaching of voice, directing the opera school and conducting. The new prospectus also states that one new department will be added next term, public school piano methods, under the direction of Charles J. Haake and Gail Martin Haake. Both were formerly members of the faculty of the school of music of Northwestern University. Mrs. Haake has also had charge of the piano classes in the Evanston public schools.

On the faculty will be found again Karleton Hackett, Adolf Weidig, Henriot Levy, Allen Spencer, Herbert Butler, Wilhelm Middelschulte, Silvio Scionti, E. Warren K. Howe, O. E. Robinson, Arthur O. Andersen, Henry Purmort Eames, Elaine De Sellem, Jacques Gordon, Walton Pyre, Louise Robyn, John Palmer, Kurt Waniek, Charles La Berge, Frank Van Dusen, Leo Sowerby, Earl Blair and others.

An important feature of the Conservatory is its theater organ school, directed by Frank Van Dusen. Walton Pyre will again direct the school of dramatic art and expression, assisted by Louise K. Wilhour. The new school year—the forty-second since the founding of the Conservatory—will begin Thursday, Sept. 8.

BUSH CONSERVATORY HAS ADDITIONS TO FACULTY

Helen Fouts Cahoon to Teach Voice and Harold von Mickwitz, Leschetizky Pupil, Piano Interpretation

CHICAGO, Aug. 27.—Bush Conservatory announces the addition to its faculty of Helen Fouts Cahoon, coloratura soprano, and Harold von Mickwitz, pianist.

Mrs. Cahoon is an artist, musician and teacher of outstanding ability. Her earlier training was had with Max Heinrich, with whom she studied for more than five years. She specialized in French repertoire with the late Charles W. Clarke. With Marcella Sembrich she made a study of Handel, Mozart and the old and modern Italian and French repertoires.

In Chicago Studios

Chicago, Aug. 27.

Bush Conservatory

During the few vacation weeks remaining prior to the opening of the fall term, the greater number of the faculty members are enjoying a period of rest and relaxation in the mountains, at the seashore, in the alluring countries of Europe or at the delightful summering places not far from the city.

Edgar Nelson, president of the Conservatory, has just returned from a tour of ten weeks through Scandinavia, where he directed the Swedish Choral Society in numerous concerts.

After a strenuous teaching season, Edgar A. Brazelton, vice-president, is enjoying a rest in Michigan. Richard Czerwony is vacationing in Massachusetts. Mme. Ella Spravka sends word that she has found just the right resting place in Wisconsin.

John Blackmore is in England, having a delightful summer with Tobias Matthay, the famous pianist-pedagogue. Elias and Oranne Truitt-Day are motor-ing through the Alleghany and Cumberland mountains. Cecilia Ray Berry left for Colorado this week. Robert Yale-Smith is spending the summer in New York and Long Island. Jeanne Boyd is resting at her home in Nebraska and her assistant, Lillian Carpenter, is visiting her father in Elwood.

Emerson Abernethy and Elsie Alexander have been finding Chicago a real summer resort so far. Mrs. Abernethy leaves for Vancouver this week. Mme. Nelli Cardini is spending a few weeks out of the city with friends and is accompanied by her son, a Junior at Harvard.

Wilkinson School

The Auburn Park Optimist Club, recently organized, announces two scholarships in music that are to be given to some Auburn Park boy or girl. Through the courtesy of Theodore T. Schreiber, teacher of violin, the Wilkinson School of Music has offered the club these scholarships, for one year of free tuition in violin and piano. Four partial scholarships are to be awarded to two boys and two girls, whom the officers of the club will select.

Chinese Opera House Will Be Built in Chicago

CHICAGO, Aug. 27.—A theater for performances of the Chinese Opera Company will be an attraction of Chicago's new Chinatown. The theater will be built on Wentworth Avenue when the projected widening of Twenty-second Street through the old Chinatown is accomplished. The Chinese Opera Company is now appearing in the Grand Theater, formerly a Negro playhouse. The new opera house will be built by the Hong Hing Company, in which Frank Moy and Willie Lee, who share the title "Mayor of Chinatown," are interested. The structure will be of Chinese architecture within and without, with a facade of colored terra-cotta in Chinese motifs. It will seat at least 1000, and will be a link in a chain of Chinese theaters extending from Hong Kong and French Indo-China to Vancouver, San Francisco and New York. Though the operas will be performed entirely in Chinese, librettos printed in English will be provided to make the action intelligible to Occidental visitors.

Chicago Soprano Heard in Far West

CHICAGO, Aug. 27.—Florence Kaiser White, concert artist, formerly of this city, recently sang in Long Beach, Cal., before 75,000 former Iowans, who had gathered together for a yearly reunion. The next evening she made her radio debut in Hollywood over Warner Brother's radio KFWB. Following this, she sang a concert before an immense gathering of Italian and Spanish societies. Announcement has been made by her personal representative, Cedric E. Hart, that the dramatic soprano will make her Los Angeles debut on Sept. 24, when she will appear in a joint recital with Charles Wakefield Cadman, composer, at Philharmonic Auditorium.



ELEANOR SAWYER of the Chicago Civic Opera Company, now singing as guest artist at La Scala.

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Keeping Abreast of the Times in Music Seen as First Need of the Teacher

Rising Standards of Profession Require School Pedagogues to Refresh and Add to Their Knowledge Constantly—Columbia University Teachers' College Is Meeting the Demand for Skilled Teachers by Means of Evening Extension Courses—Lines of Study Described by P. W. Dykema, Director.

KEEPING "abreast of the times," in music as in all other callings, is one of the most important requisites for those actually engaged in professional work. When music was taught in schools some years ago by the aid, principally, of a pitch-pipe and unflagging enthusiasm, the knowledge required of its practitioners was a relatively constant quality from year to year. But—today—in addition to the higher technical training required to begin the teaching career in schools—there is a rapid and often rather bewildering development of new methods, new angles of study and important psychological procedures.

As a direct reflection of the growing demand for technical and theoretical training in music subjects, the Music Department of Teachers' College, Columbia University, has announced a special schedule of courses for teachers, supervisors and professional musicians who are employed through the day, but who are able to devote their evenings and Saturdays to the continuation of their studies.

This is the first definite attempt that Teachers' College has made to meet the needs of those students of music who are prevented by actual employment or other circumstances from obtaining an academic degree, according to P. W. Dykema, head of the Music Department.

Courses of Wide Range

The courses, as announced, are twenty-six in number and cover a wide range, from strictly technical subjects such as theory and harmony to those usually differentiated as general or cultural. Provision is also made for training in musical performance. All are timed for evenings and Saturday afternoons, which will permit those living outside the city to attend.

Credits which will count toward the bachelor of science degree will be given for work done in certain courses, and it will also be possible for candidates enrolled for the master's degree to offer

credits so obtained toward it. Students working toward either degree may so arrange their work as to carry eight or ten points each half year.

The utility of the new schedule will not be restricted to music students, but is flexible enough to take care of beginners and non-musicians who desire to enter the profession. "A considerable number of these," Professor Dykema explained, "will be drawn from office workers and those similarly employed, if requests which are constantly coming to us are taken as an index."

The significance of the new departure on the part of Teachers' College is twofold, Professor Dykema stated. "It implies recognition of the fact that persons engaged in music as a profession must keep continually abreast of the times and the new developments in their field to measure up to teaching standards today. The day is past when one could 'complete' his musical education and then begin the practice of teaching or performance, to continue uninterruptedly for the rest of his life."

The second factor in the establishment of the new schedule is the insistence from all sources that those who essay to teach music shall have an academic degree. The argument in favor of the degree is forcibly supported by the adoption in many localities of a salary scale graded according to the academic background of the staff. Professor Dykema believes that it is becoming increasingly necessary to have not only a bachelor's but a master's degree in order to hold the most responsible and best-paid positions.

Rising Standards

Those already employed find it difficult to meet the rising standard, both from a financial standpoint and one of time, and it will be the policy of the Teachers' College Music Education Department in this connection, as it has been in its regular schedule of courses, to credit so far as is possible the practical training and musical background offered by degree candidates and round out the academic training which is lacking.

F. L. W.

Miami Music Bureau Head Resigns

MIAMI, FLA., Aug. 27.—Mrs. W. Clifford Littlewood has resigned from the Chamber of Commerce music bureau work. She has done a notable work in the department for the city, having built up several fine community choruses and planned two successful Music Weeks during her term of office. The work will be taken over by the recreation department. Already plans are under way for fall rehearsals for the various community chorus sections and for orchestral groups.

A. M. F.

Doom of Viola Seen by Granville Bantock

HOLYHEAD, WALES, Aug. 6. —Speaking at the Welsh National Eisteddfod here, Granville Bantock, noted composer, who adjudicated, voiced some pessimistic notes on modern music. He took the opportunity of prophesying the doom of the viola. Though essential to the performance of serious symphonic music, it is discouraged by the barbarians who organize cinematograph bands, and as a result he prophesied that in a very few years there would be no viola players to speak of. He also uttered some serious words of warning to musical Wales in his adjudication. He did not ask Wales to allow the Saxon to dictate to them musically, but he asked them to listen to the best of their own musical men. At present things were at a standstill in Wales, he warned.

Wallingford Organist Accepts Post in Port Chester

WALLINGFORD, CONN., Aug. 27.—Mrs. Charles E. Glantz, organist at the Congregational Church here for many years, has resigned and accepted the post of organist at the Baptist Church in Port Chester, N. Y.

W. E. C.

GABRILOWITSCH IS GREETED AS PIANIST

**"Pre-season" Recital Draws
Capacity Audience in
San Francisco**

By Marjory M. Fisher

SAN FRANCISCO, Aug. 27.—A capacity audience greeted Ossip Gabrilowitsch in the Scottish Rite Auditorium on Aug. 19, when this pianist gave his "pre-season" Schumann-Chopin recital.

Those who admire the poetic genius of Gabrilowitsch as a conductor are not disappointed when he plays the piano. His artistry is consistent wherever expressed. Delicate delivery of phrase is always paramount, but never carried to extreme. In Schumann's Fantasy and Sonata in G Minor, and in Chopin numbers, a velvety touch was ever at the player's command. In dramatic moments, the volume of tone increased without effort or harshness.

Encores at the close of the program were either Schumann or Chopin works.

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PLAN REUNION OF LITCHFIELD FORCES

Chorus of Former Norfolk
Festival to Sing in
Music Shed

By W. E. Castelow

NORFOLK, CONN., Aug. 27.—A movement has been launched to revive the activities of the Litchfield County Choral Union, which was presented for a number of years in the notable Norfolk Festival here, under the sponsorship of the late Carl Stoeckel. The festival has been discontinued for several years.

The officers of the Union recently met at the invitation of Mrs. Carl Stoeckel, at her home, "Whitehouse." The purpose of the meeting was to discuss and make arrangements for a reunion of the organization on Sunday evening, Sept. 11. This will be held in the Music Shed, which was built especially for the festivals but which has not been used now for several years.

It is proposed to give a program of singing by the Union, accompanied by an orchestra of thirty-five musicians from New York, conducted by Henry P. Schmitt. The program, to be given at 8:30 o'clock in the evening, will open with a number by the orchestra, which will also provide the accompaniment for the three groups of church hymns, copies of which are now being printed.

It was decided at the meeting to invite as many former members of the Union as can be reached, and each member will be given invitations for three guests. Since the annual festivals of the Choral Union have been discontinued, several members have died. Letters expressing the loss felt by the organization are being sent to the families of the late Helen J. Kendall, A. Burton Collar, Winthrop Cone, and John G. Tuttle, the latter a former president of the Torrington Association. A silent tribute was paid to the memory of Mr. Stoeckel.



BOSTON, Aug. 27.—A sort of "Parnassus on wheels" is revealed in the musical group shown above in the act of seeing some of the beautiful scenes of Bavaria. F. Addison Porter and Mrs. Laura Huxtable Porter, Boston teachers of piano, took their summer classes to Europe this year instead of following the usual curriculum in Boston, as was their custom. The innovation was a pleasing and profitable one. The picture shows the class about to set out for a comprehensive view of Munich. There the party attended the Mozart Festival and visited the galleries and other points of interest in the city. The Porter party occupies all but the first two rows in the sightseeing bus. They also attended the opening performances of "Tristan and Isolde" and "Parsifal" at Bayreuth, and played in the snow 11,000 feet above sea level at the Jungfrau Joch. While in Paris, they visited the American School at Fontainebleau. Mr. Porter will have a large enrollment of pupils in Boston this autumn. Mrs. Porter, concert pianist, has a full season of programs booked before many colleges and clubs, and will give a recital in Steinway Hall, New York, in January.

W. J. P.

Hutchinson, Kan., Features Civic Series

HUTCHINSON, KAN., Aug. 27.—The Chamber of Commerce is again sponsoring a plan which is working splendidly. The Civic Concert Club, now in its second year, was formed and 500 memberships were sold at \$5 each. Four con-

certs were financed before the season opened. Each member is permitted to bring one local guest and any number of out-of-town guests. The Chamber of Commerce, which sponsored the club, was given the privilege of inviting out-of-town organizations. Guests from seventy-five cities and twelve States have attended.

H. B. McV.

Arthur Shattuck, After Year's European Visit, Will Tour in America

(Portrait on front page)

Arthur Shattuck, American pianist, will return to America this winter, after an extensive European tour, which has lasted nearly two years. During the past season he appeared throughout the European continent, in recitals and with practically all the principal orchestras, and was also heard several times in Egypt. So great was his success that he has been re-engaged for the coming fall almost in every place where he played last winter. On Aug. 20, he appeared as soloist with the Scheveningen Orchestra in Holland, under Schneevoigt and beginning Sept. 12, he will tour Germany, Belgium, Denmark, Norway, Sweden, Austria and Hungary, in recital and as orchestral soloist.

Mr. Shattuck will return to this country about the middle of December and will make a number of appearances throughout the east and middle west. He will also give a limited number of three piano concerts jointly with Guy Maier and Lee Pattison. His New York recital is scheduled for the Town Hall on Feb. 2.

Mr. Shattuck is a native of Neenah, Wis. After his early training in this country, he went to Europe where he was a pupil of Leschetizky from 1895 to 1902. He made his European debut in the latter year with the Copenhagen Philharmonic, playing the Rubinstein D Minor Concerto. He has been soloist numerous times with all the principal orchestras in this country.

Rosa Olitzka Sings at Green Lake, Wis.

GREEN LAKE, WIS., Aug. 27.—Rosa Olitzka, contralto, gave a concert at the Sherwood Forest Pavilion on Sunday night, assisted by Mrs. Samuel Ettelson, soprano, a former pupil.

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Neglected Flute Has Attention in New Music List

By SYDNEY DALTON

ONLY infrequently do compositions, either originals or arrangements, come to this desk for review bearing the information "for flute." For that reason several examples of these infrequent visitors will this week be herewith reviewed. Some very good songs and piano pieces make up most of the balance, and teachers and recital givers will find among them much that will prove of interest.

Among the transcriptions, arrangements and revisions selected from the repertoire of Quinto E. Maganini there are two numbers edited by Mr. Maganini which have frequently been met with in other versions. They are the Polonaise and Badinage, by J. S. Bach and Gossec's popular Gavotte. The first of these was arranged by W. Barge and the Gavotte by A. van Leeuwen. The third piece is the Andante from the Concerto in D Minor, by Bernhard Molique (Carl Fischer). Mr. Maganini is also editor of this piece. All three should receive the attention of flutists.



Q. E. Maganini

"Roadways," a Song by Edith Rose. The First Award in the manuscript contest held by the Music Division of the General Federation of Women's Clubs last year was won by Edith Rose, with her setting of a poem by John Masefield, entitled "Roadways" (Chicago: Gamble Hinged Music Co.). Miss Rose, who is connected with the department of music of Hamilton College, Lexington, Ky., is, as this song shows, a well trained musician for, while she has not had a great deal of her music published, she writes in a manner that proves she is no amateur. She has given this Masefield poem a sweep and an urge that are usually demanded by Masefield's verses. The melody is strikingly robust and straightforward. Miss Rose could probably have simplified her accompaniments and secured much the same effect, thereby making it playable by a larger number

of none too skillful pianists and increasing her purchasers.

Piano pieces by Franz C. Bornschein are unusual—at least, so far as this reviewer has knowledge of his compositions; therefore, his "D a y - Dreams" (Boston Music Co.) is a welcome newcomer. And, be it said immediately, Mr. Bornschein is as much at home in this medium as in any other. It is a melodious, tranquil, smooth-flowing offering, not nearly so adventurous, harmonically, as most works by this writer, but musically satisfying.



Franz C. Bornschein

Two Numbers in R. Spaulding Stough-Lighter Mood ton is the composer of a ballad entitled "Can This be Love" (Oliver Ditson Co.) that admirers of this style of composition will wish to know. It possesses a lingering melody that is smoothly singable and works up to a climax that is sure to call forth hearty applause at the conclusion. As ballads go, it is an unusually good example. There are keys for high and low voices, as there are for a song by William Wentzell, another Ditson publication, entitled "A Baby's Hair is Built of Sun." It is in a swinging, flowing manner and affords the singer opportunity of gaining telling effects. A simple, unpretentious little number that should be successful.

A Group of Seven Songs by Myron Jacobson is a Russian composer whose musical activities have, to a great extent, been carried on in this country of late. He has been particularly active as a composer of songs and in that capacity his efforts are enriching the literature as it is being produced in America; because Mr. Jacobson is an unusually able song writer. His Opus 21 contains five numbers, all settings of Russian poems, with excellent English translations by Constance Purdy, with the exception of "If So Be It Your Wish," which is an arrangement by Miss Purdy of a Tagore text. The other four are entitled "Retrospection," "Victoria Regia," "What Is This So Wondrous?" and "Autumn" (Oliver Ditson Co.).

These are real art-songs and they have the dark coloring and melodic richness which are to be found in Russian music. It is such a pleasure to meet with music that is utterly free from the jargon of the trade; music that seeks to be interpretative with no mental reservations as to popular approval. And yet, any listener, as well as any singer, of good taste will get real satisfaction from these admirable songs. "Nature Mourns" is another song in the same set, though published without opus number. The translation from the Russian is made by Alfred Kalisch. It ranks in merit with the others. All of them are put out in two keys.

Mr. Jacobson is responsible for another interesting song, entitled "Chanson de Marie Antoinette" (Carl Fischer). It is a naïve old French melody, said to have been composed by Marie Antoinette and given to Mr. Jacobson by Prince Felix Youssouppoff. Here it is appropriately and skillfully harmonized and has English words by Alice Mattullath, as well as the French text.

Another number for piano, and from the same press (Arthur P. Schmidt Co.) is "Lucifer's Song," by George Liebling, based on an extract of dialogue by Alice Liebling. The melody is mainly in the left hand, with triplet accompaniment above. Although it is a melodious piece, it is not up to this composer's average. Ward-Stephens' Valse-Miniature is a sprightly third grade piece in the manner of the Viennese waltz.



George Liebling

"Quatre Poèmes Mystiques" by Paul de Launay. There is a considerable amount of the unusual in a set of "Quatre Poèmes Mystiques," for the piano, by Paul de Launay (J. Fischer & Bro.). In the first place, Mr. de Launay is evidently a very careful and punctilious composer who knows exactly what effect he wishes to produce and is careful to indicate it minutely to the performer. Each of the four pieces is headed by one or more poetic quotations which pretty well set up the mood of the following music. The music itself is unusual, though sometimes more striking in its construction than in intrinsic merit; but it is out of the ordinary and by no means commonplace. The separate titles of the pieces, in their English translations, are: "Song of the Evening Bells," "Evening Shadows," "Lullaby" and "Moonbeams and Snowflakes." The four are published together.

Set of Pieces for Flute by H. A. Riker. "All on a Summer's Day" is the title of a set of five short pieces for the flute, by Harland A. Riker (White-Smith Music Publishing Co.). The dedication, "to my many young flute friends and pupils," indicates that the numbers are not difficult. Mr. Riker has, as a matter of fact, kept them well within the possibilities of the amateur, providing, at the same time sufficient musical interest and value to make them well worth while. He writes in a sincere and simple melodious manner that is effective without being commonplace and his piano accompaniments are natural and satisfying. The separate titles of the numbers, which are put out in one book, are: "Morning Song," "The Brook," "Among the Pines," "Dance of the Four o'Clocks" and "Slumber Song."

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People and Events in New York's Week

PLAN WIRELESS AUDITIONS

Atwater Kent Foundation Will Sponsor Competitive Trials for Prizes

A. Atwater Kent, president of the Atwater Kent Foundation, announces an audition plan, which provides for local auditions in as many communities in every State as care to enter; for State auditions to eliminate local contestants and produce State champions; for five district auditions, at each of which the representatives of from five to twelve States will contest, and finally, the national audition for the ten winners of the district auditions—five men and five women.

In every contest from those in local communities to and including the District Auditions, there will be one winner of each sex. State winners will each receive a silver medal and district winners will each receive a gold medal. All expenses of contestants in district and national contests will be met by the Foundation.

Each of the ten finalists will receive some share of the total of \$17,500 in cash awards, and six of them will win tuition for one or two years in a leading American conservatory. First place winners—one of each sex—will receive a gold decoration, \$5,000 in cash and two years' tuition; second place winners, \$2,000 in cash and one year's tuition; third place winners, \$1,000 in cash and one year's tuition; fourth place winners, \$500 cash, and fifth place winners \$250 in cash.

Leslie Hodgson Plays in Charleston

CHARLESTON, S. C., Aug. 27.—Leslie Hodgson brought his summer session here formally to a close by giving a recital for the members of his class, his program for which comprised works by Mozart, Beethoven, Chopin and Debussy and two compositions of his own, a Minuet and a Gavotte in the old style. Later he left to keep an engagement at Bryn Mawr College en route to Canada, where he is to spend his vacation.

C. A.

Thorner to Visit Italy

William Thorner, New York vocal teacher, who is at present spending a

vacation in St. Moritz, Switzerland, plans to leave shortly for Italy. He will visit the villa of Rosa Raisa, soprano of the Chicago Civic Opera. Among the noted singers who have been doing musical work under Mr. Thorner this summer are Frieda Hempel and Julia Culp. Nellie and Sara Kouns, two of his pupils, gave a successful recital in Paris recently. Helene Gauhs, another pupil, is to make her Italian debut this season. Mary Lewis, Tina Paggi and Anne Roselle, three artists who have trained with Mr. Thorner, have met with outstanding success during the summer season of opera at Ravinia.

Stella De Mette Engaged Abroad

Stella De Mette, contralto with the San Carlo Opera Company, has established herself in opera in Italy for the next few years. After appearing there with the Salvati Company in April, Miss De Mette was engaged by Giuseppe Baroni, conductor, to sing *Carmen* and *Dalila* in his company in Athens, Greece. After two months in the Greek capital she will return to Italy to divide the coming season between the Regio Teatro in Turin and the San Carlo Teatro in Naples. According to present plans, Miss De Mette is to return to the San Carlo Opera in America in 1929.



Lucilla de Vescovi, soprano, will give a series of four recitals at the John Golden Theater devoted to the songs of Italy and Latin countries.

Harold Samuel, played a Brahms piano concerto in the Promenade Concert, London, on Aug. 21.

Renée Chemet, French violinist, will be one of the soloists in the series of concerts to be given by Robert Slack of Denver, Colo.

Horace Stevens, Australian baritone, who made a notable impression here last spring, has been engaged by the British National Opera Company to sing the part of *Wotan* with them in Glasgow, Dundee, Leeds, Birmingham and London.

During the coming winter, the European tour of Dusolina Giannini, which will begin on Feb. 23 in Hamburg, will include ten guest appearances at the Hamburg Städtische Opera House. The soprano will give recital and orchestral concerts in Amsterdam, The Hague, Düsseldorf, Cologne, Essen, Mannheim, Munich, Breslau, Hamburg, Berlin, Königsberg, Danzig, Stettin. She will also tour Scandinavia and will appear at the Berlin Städtische Oper.

Fall Concert Tour Arranged for Chamlees

Mario Chamlee, assisted by his wife, Ruth Miller Chamlee, will have an extensive fall concert tour following his appearances with the Ravinia Park and San Francisco Opera Companies. Among the cities to be visited are Seattle, St. Louis, Dayton, Lima, Columbus, Marietta, Saginaw, Lansing, Williamsport, Louisville, Savannah, Hartford, Garden City, Summit, and Indianapolis. These concerts will close with the St. Sulpice scene from "Manon," sung in costume, which has proved a success with concert audiences all through the country.

Lynnwood Farnam Gives Recitals in Britain

Lynnwood Farnam, during this summer season spent in England, Scotland and on the Continent, gave organ recitals at St. George's United Free

Church, Edinburgh, Exeter Cathedral and on the great, new instrument in Liverpool Cathedral. On Aug. 29 he played at the Church of St. Mary Redcliffe, Bristol, and is scheduled to play at York Minster on Sept. 3, at Westminster Cathedral, London, Sept. 8 and at Lincoln Cathedral on Sept. 15. He expects to sail for New York, Sept. 17.

JOHNSON TO TOUR CANADA

Metropolitan Tenor, After Ravinia Season, Will Be Active in Concert and Opera

As soon as the Ravinia Opera season closes, Edward Johnson will proceed to an intensive Canadian tour of at least twenty-four engagements in September, to be followed by a fall season of about twenty-eight or more concerts between September and the middle of December.

Shortly after this time Mr. Johnson will again begin rehearsals with the Metropolitan Opera to fulfill his annual spring contract. His first appearance of the 1928 year will be in early January. He will remain with the Metropolitan throughout the remainder of the winter and the spring. Engagements in 1928 spring Festivals and other concert engagements are being contracted, which will take him all over this country, from Washington, D. C., to the California coast, and possibly to foreign shores, in the coming year.

Mr. Johnson appears to be as busy at Ravinia as he was at the Metropolitan Opera House during the winter season. This summer he sang ten leading rôles in the short span of twenty-seven days, from July 3 to 30. In New York last season the tenor sang in three operas a week, and on one occasion in five in nine days. In the midst of this schedule he found time to create the rôle of *Aethelwold* in "The King's Henchman" and also to sing his first "Aida" and "Turan-dot" in New York and on the road with the Metropolitan company. In Ravinia he is singing in a minimum of fourteen operas, among which are "Carmen," "Andrea Chenier," "Faust," "Fedora," "La Bohème," "L'Amore dei Tre Re," "Lohengrin," "Butterfly," "Manon Lescaut," "Pagliacci," "Pelléas et Mélisande," "Tosca," and "Roméo et Juliette."

Raoul Vidas, violinist, will be one of the artists appearing in the Kinsolving Musicales, Chicago, during the coming season. His appearance is scheduled for January.

CONDUCTS NORMAL SCHOOL

Mrs. Harvey D. Ingalsbee Concludes Three Classes in New York and Glens Falls

Three normal classes for piano teachers have been conducted by Mrs. Harvey D. Ingalsbee of New York and Glens Falls. The first of these was for the benefit of the fifty teachers of the Ingalsbee School of Music of Glens Falls, where instruction was given for the benefit of 1000 piano students scattered through seven counties of New York State, centering around Glens Falls. The second and third classes were held in New York City.

The third is of especial note, having been conducted during the week of Aug. 1 in Aeolian Hall where Mrs. Ingalsbee demonstrated the practicability of the Visuola in piano teaching for the benefit of thirty-five representative teachers gathered from New York and vicinity, including teachers from the West Indies. In demonstrating the application of the Visuola, Mrs. Ingalsbee based her work upon material found in the University Course of Music Study. In the course of the demonstration children who had had no previous acquaintance with music prior to the beginning of the course were made proficient in the playing of such compositions as Heller's "L'Avalanche."

In addition to working with beginners, Mrs. Ingalsbee demonstrated how the essential principals of piano instruction might be worked out in conjunction with the Visuola, covering in all forty main principles.

Daniel Mayer events during the month of October will include dance recitals by Tamiris, Martha Graham and Doris Niles, a song program by Gil Valeriano, a piano event by Irene Scharrer and song recitals by A. Finlay Campbell and Ena Berge.

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THIS attractive reminiscence of forty years ago shows Carl V. Lachmund, one of the rapidly dwindling few who claim Franz Liszt as master, with Mrs. Lachmund and the great pianist. It was taken in Liszt's garden in Weimar in 1884. Mr. Lachmund, who was born in Missouri, was admitted to the Cologne Conservatorium at the age of fourteen, although eighteen was the required age for applicants. There he studied piano with Seiss, a pupil of Clara Schumann's father, violin with Japha and theory with Hiller. During Mr. Lachmund's second sojourn in Germany he studied under Moszkowski and Scharwenka. Finally he spent three years with Liszt at Weimar. He is the only American whom Liszt honored with a testimonial letter: "Herewith allow me to recommend Carl Lachmund, who, through his extraordinary dexterity as executant and theoretic musician, serves as the best recommendation for himself.—F. Liszt." In his younger years Mr. Lachmund toured America with the violinist Wilhelmj and with Marianne Brandt of the Metropolitan Opera. As a composer he found recognition, both Liszt and Hiller having remarked "Write more." Various orchestral works of his were given under Seidl, Thomas, Neuendorf and others. "With all," says Mr. Lachmund, "I find the greatest gratification in aiding young pianists to develop their three capital H's—Hand, Head and Heart—in a healthy, well balanced way, and preparing them thus for public appearances."

Prize Offered in Miami for Shriners' Song

MIAMI, FLA., Aug. 13.—The Mahi Temple announces a prize for the best

song composed for the Shriners' convention, to be held in Miami next spring. The winner will receive a royalty on all copies sold. Henry Pridgen, Mahi Temple, receives the manuscripts. A. M. F.

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PASSED AWAY

Lorenzo A. Warner
MIAMI, FLA., Aug. 27.—Musicians of Miami and South Florida were saddened by the death of Lorenzo A. Warner on Aug. 18 at Hialeah. Mr. Warner was identified for the past fifteen years with musical activities in the city. At the time of his death he was a member of the solo quartet of the Presbyterian Church, a member of the Arion Quartet and the Troubadors. Mr. Warner was born at Elyria, Ohio. He was sixty-two years old. A. M. F.

Ethel Ardis
LONG BEACH, CAL., Aug. 20.—Ethel Ardis, head of the Music Department of Polytechnic High School, passed away after a brief illness, on Aug. 11. Miss Ardis had charge of the glee clubs and had presented light operas at the school during thirteen years. A. M. G.

COAST OPERA READY FOR GALA OPENING OF SEASON

San Francisco Opens Seat Sale With Enthusiastic Response—Bori Cancels Engagement

SAN FRANCISCO, Aug. 27.—Details are almost complete for the season of the San Francisco Opera Company, which will open on Sept. 15 and extend through a fortnight. The single seat sale started recently, and there are long lines at the box offices each day.

Something akin to consternation was caused, however, when Lucrezia Bori wired Gaetano Merola, the director, that she feared she would be unable to fill her engagement here because of indisposition. Negotiations are under way to secure a substitute for Mme. Bori.

The repertoire for the current season is the most interesting in the history of the San Francisco Opera Company. It includes "Manon Lescaut," "Tristan und Isolde," "Turandot," "Falstaff," "La Cena Delle Beffe" in addition to such repertoire works as "Aida," "La Bohème," "Carmen," "Tosca," "Il Trovatore," and revivals of "Roméo et Juliette," "Cavalleria" and "Pagliacci."

Alfred Hertz will conduct "Tristan," Mr. Merola the opening "Manon Lescaut," "Turandot," "Falstaff," "Tosca," "Carmen," and "Roméo et Juliette," and Pietro Cimini the other works.

Theodore Kosloff is in charge of the ballet.

The California College of Music began its collegiate year with two receptions and musicales—the first in Oakland on Aug. 9 and the second in this city. Earl Towner is president of the newly organized institution.

Loretta DeLone, harpist, recently of New York, has located in this city and opened a studio in one of the Sutter Street studio buildings.

Alice Seckels, San Francisco impresario, who founded the Alice Seckels Matinée Musicales, was guest of honor at a luncheon tendered her by Mrs. Frederic Shipman, editor of *Musical West*, at the Mark Hopkins Hotel on Aug. 16. Those invited to greet Miss Seckels upon her return from Europe

included prominent music club women, critics and resident musicians.

Phyllida Ashley and Eva Gruninger Atkinson were hostesses at a dinner party in honor of Miss Seckels, entertaining some thirty guests in their spacious and artistic Fairmont Hotel studios. MARJORY M. FISHER.

Musical Lists Given in Philadelphia Parks

PHILADELPHIA, Aug. 27.—Excerpts from "Carmen," "Martha," "Lucia," "Rigoletto" and "La Traviata" were presented at Willow Grove Park, Sunday, Aug. 14, by the Magda Dahl Opera Company and the Cola Santo Band. Three performances were given in the Auditorium during the day. Richard Schmidt's Fairmount Park Band continues to supply the chief concert feature at Woodside Park on Sunday afternoons and evenings. Ada Fisher was principal soloist on Aug. 14. H. T. C.

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Early Autumn Fails to Damp Musicians' Holiday Spirit



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How Styles Do Change! Fashions Typical of Today and Yesterday Meet in Djengarden, Stockholm, Sweden. Lillian Gustafson, Soprano, Looks at the Prim Statue of Jenny Lind, Considers Her Tiny Feet Peeping Shyly from Beneath Her Beruffled Hoops, and Wonders How the Swedish Nightingale's Warbles Carried Over So Many Kilometers of Billows and Frills. However, What Looks Suspiciously Like a Curly Bob Graces the Head of This Singing Member of the Days Just Prior to What We Now Think of as the Gay Nineties, and It Is Safe to Wager That to the Eighteen-eighties Such an Amplitude of Ruffles Was Every Bit as Daring as Today's Lack of Them



Albert Stoessel, Conductor, and Grace Divine, Contralto, Compare Notes at Chautauqua, N. Y.



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Nora Norman, English Pianist, at Cape Cod, Mass.



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Charles Fonteyn Manney, Left, Composer, and Charles Stratton, Tenor, at Nantucket, Mass., Where Both Are Summering. On the Jetty at Cliff Beach They Rest After a Brisk Swim



Sticks and Stones May Break His Bones But Pikes Peak Can Never Daunt Him. With His Beret and What Might Be a Crutch E. Robert Schmitz, Pianist, Rests After Reaching the Summit of Colorado's High Point. Mr. Schmitz Is Holding His Master Class in Colorado Springs, Colo.



"So-o-o-o, Bossie," Soothes Augusta Cottlow, Pianist, as Her Spotted Cow Reacts to the Unfamiliar Click of the Camera. This Pastoral Scene Was Enacted at the Pianist's Silver Fox Ranch at Tivoli-on-Hudson, N. Y.